

Editorials and Articles

JOHN J. McCLELLAN (62)	FRONTISPIECE
BIFF-BANG (63)	EDITORIALS
HOW TO WRITE AN ORGAN SPECIFICATION	GEORGE ASHDOWN AUDSLEY
XVI.—THE THEATER ORGAN (74)	
NOTABLE ORGANS: WINNIPEG—CAPITOL THEATER (94)	
POMONA COLLEGE (70)	LATHAM TRUE
REGISTER CRESCENDO (68)	WALTER E. HARTLEY
POEM: TINY THINGS (73)	

The Church

INFLUENCE OF ORGAN MUSIC (81)	FAY SIMMONS DAVIS
REPERTOIRE AND REVIEW (90)	
FRANCIS — JONES — LANSING — MACFARLANE — NOBLE	
TWELVE "BEST SELLERS"	
SERVICE BEAUTIFUL (82)	WALTER B. KENNEDY
TONE-PRODUCTION: LESSON I. (86)	ARTHUR L. MANCHESTER
SERVICE PROGRAMS (93)	

Photoplaying

EUROPEAN IMPRESSIONS (96)	HUGO RIESENFELD
HELPFUL HINTS (97)	CHARLES O'HAVER
REPERTOIRE SUGGESTIONS (98)	
POINTS AND VIEWPOINTS (99)	MR. BOUCHARD — MR. BREITENFELD

Notes and Reviews

NEW YORK OFFERS—	WALTER E. HARTLEY
CHARLES M. COURBOIN (100)	
WILLIAM A. GOLDSWORTHY (101)	
ST. BARTHOLOMEWS (101)	
REPERTOIRE AND REVIEW (103)	
BAUMGARTNER — DEMAREST — LESTER — YON	
A COURSE IN HARMONY — HONESTY BOOK	
NEWS RECORD AND NOTES (110)	
POINTS AND VIEWPOINTS (107)	MRS. SWENDBY — MR. GRAHAM — MR. THOMPSON
RECITAL PROGRAMS (108)	



JOHN J. MCCLELLAN, Mus. Doc.

Whose recitals in Salt Lake City has made him a national figure, and whose recent illness has brought him unusual tokens of nation-wide esteem

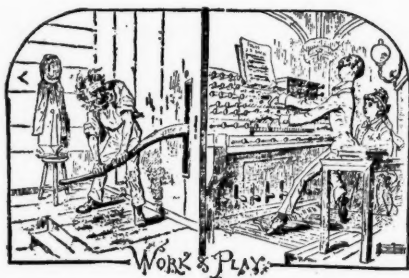
THE AMERICAN ORGANIST

VOLUME 7

FEBRUARY 1924

NUMBER 2

Editorial Reflections



Biff—

FAULT? Fault? Have we a fault, two faults, three faults? If we have any faults, which is the worst one?

"The Editorials antagonize by their excessive sarcasm and cynical attacks and by the irrelevancy of a great deal of the subject matter. There is too much of the atmosphere that 'all the world is queer but me and thee.' In reading, one wonders who is going to be hit next. In the August number, what does the attack in Coney Island tastes have to do with Construction? And under Destruction, it seems as if the reference to the relative policies of Smith, Mitchell, and Miller were impertinent, irrelevant, and had no bearing on the case. The only point of interest to me in that was the last paragraph comparing the two methods of education.

"With the usual amount of sympathy for the 'under dog,' I am,

"Very sincerely yours,
_____."

Don't you wish I would give the name? I am not going to. That is not the purpose in quoting the paragraph. It was not the purpose in mind when we sent and in certain cases continue to send our list of questions

to subscribers. The purpose is to get all the viewpoints we can—and then continue to do our own thinking. I'm doing my own, and expect to be doing it for some time to come; in spite of all I can do to reform him, L.T. persists wickedly to do his own too; and M.M.H. and F.S.D. are doing their own. That's the kind of a rough crew T.A.O. is handicapped with.

Anyway that, in the mind of its Author, is the worst fault of The American Organist today. It was interesting, and still is; in fact I imagine I shall be remembering this, and many other suggestions that have come to me in this and other ways from our subscribers, for some years hence as I begin my task of offering subject matter for the consideration or attack of our readers from month to month when L.T. forces my hand to it. For the moment I leave the thought with the reader.

In the same mail came a circular from the American Peace Award committee who have the pleasure of allotting \$100,000. of Mr. Edward W. Bok's money to the person who shall be fortunate enough to present the most reasonable solution for America's participation in the preservation of peace on earth. The committee wants the cooperation of The American Organist and shall have it in the way they have suggested. I looked through their printed booklet of eighty-seven national organizations that are cooperating with the committee in the plan of presenting the prize plan to the American people.....

And I did not find one organization of musicians in the whole list of eighty-seven.

Though I am a musician myself and earn my living by making music in a church that was founded before the American Colonies decided to fight for the cause of liberty and peace on earth, I consider the omission of musicians from this notable list the blackest thing that has yet been said or done against

the musician as a man or woman. And the musician himself and herself is entirely to blame for being an outcast from the society of upright peoples who are endeavoring to serve God in the only way possible on earth in our present state of existence. And what a pity that a man could think twiddling on the organ or chattering in front of the pulpit on Sundays is a service to God. Service to God? How read we? Was the Priest excused from service to God because he thought he had the business of the priest upon his shoulders? Was the levite excused from the service of God because he thought he had the causes of law and justice on his shoulders? In spite of their precious standing in the eyes of their God the work-a-day Samaritan stood higher in His estimation than they; and it was not because he was a brick-layer or a plumber or a vegetable man, but because whatever his main business was it was not so important in his own eyes but that he could take time off to minister to the needs of any man or cause that crossed his path and was truly needy. It was a lesson in broad-mindedness, unselfishness, big-heartedness.

Mr. Edward W. Bok is not sitting by the fireside and praying for peace all day long. The men on his Peace Plan committee are not sitting around worrying about peace eight hours a day. The organizations that are backing the plan are not throwing over their constitutions and by-laws and holding meetings in the interest of peace and nothing else. Not likely. Every one of these individuals and organizations is going about its regular routine of daily grind for the usual eight hours a day —

But, on the side, they are big enough to devote themselves to interests that really matter. The great pity of it is that we as musicians still try to think, in the advanced age of the twentieth century, that our mission in life is to make music and that the Almighty excuses us from every other responsibility. If a house catches fire when we are in it, are we altogether blameless, merely because we say we were practising the piano or writing a fugue? If the world goes downward instead of upward while we are a part of it, are we excusable merely because we know how to play the organ? If the American Senate and the American Legion are successful in perpetrating the darkest steal that has ever been committed by any body of American men, are we going

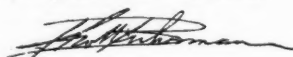
to be guiltless? Why does the world respect lawyers and physicians and scientists and business men more than it does us?

Why? Because we as musicians are so disinterested in the real work of Christ on earth that we do not, for the most part, give a hang about anything but music. If this is not true, can some one tell me why the two great national bodies of organists are among the missing in their cooperation with the cause of peace on earth? Can some one tell me why the M.T.N.A. and similar organizations of great strength are also among the missing?

If no one can give me a satisfactory answer, I can and will give my answer here—in fact I've been giving it to the best of my ability for the past six tempestuous years: That the musician is so self-centered that the rest of the world can go out of existence altogether so far as he is concerned.

And how many people had we in our audience the last time we gave a free public organ recital?

We can never grab a cause and try to run off with it without dragging the effect pell mell after us, and like as not the effect topples us over completely when it catches up with us, so great is its momentum.



—Bang

BUT THIS is only the one side of it, and the worst side at that, the side that alone was apparent a generation ago but that today is dying out as rapidly as the age itself is passing; and with the new age is coming a new understanding, a new realization that the musician is not ordained, that a man's duty is not all done when he lays down his monkey-wrench as the whistle blows at five o'clock, that though the work we do to earn our living, from nine to five each day, may be strenuous and should be in earnest, yet the work we do to make the world a decent place to live in ought to be doubly as strenuous and doubly as conscientious—and invariably it is a hundred fold more inviting. That's what Mr. Roosevelt had in mind when he made his oft-quoted statement about what a man owes to his profession. That is what turns existence into living, makes life happy, makes

humanity beautiful, and turns out 1924 better than was 1923.

Do we know of any work we can do in the world of organ music that is as important in the sight of God as the work of the American Peace Award Committee? Do we think God loves the plinkety-plink of an organ more than peace on earth? And do we think the black-smith, the tire salesman, and the ribbon clerk, are better qualified to participate in moulding the character and morale of the world than we are? And if we do realize that we are cultured and moral people of high standing, we are no better than traitors if we desert the things that are vital to the welfare of the world in order to play an organ thirty minutes more each day. Our playing of all the organs in creation is not worth much compared to the influence we collectively would have were we able to bring our high sense of theoretical morals to perfect adoption by the human race so that the stealing and lying and murdering that are done today among men and nations would no longer be done because the high moral culture we typify would prevent such crimes.

That the music world as a whole is not as flabby-conscienceed as I am picturing it is abundantly proved by the record of the younger men of the profession who were eligible for the honors of service in France and who went to it with delight, however great may have been their distaste of war.

The great poem, which Mark Andrews has turned into a classic by his solo setting of it, says,

"If ye break faith with us who die,

We shall not sleep—though poppies blow
In Flanders fields."

And by all the signs of the time we are breaking faith, breaking faith treacherously with those who died that we might not have to pay tribute to one William Hohenzollern and his drowned-rat son. Prostrate France has had to pay her whole bill unaided, with her devastator not paying a tithe of what is possible. And the individual citizen of the uncharitable country that did its very worst to ruin you and me and our fair America along with France and Britain as starters, is helpless in the face of aggression of the exorbitantly rich within its borders who have used their financial power to as completely cripple their own country as they fully intended and expected to cripple France, Britain, and ultimately America—

and, oh well, we musicians do not care a rap about these little follies.... But if the thing had ended differently you and I would not be playing any French organ music today.

Honestly within ourselves we do care. The traditions of the profession are so strong that we are afraid to be the better citizens for fear we shall be the poorer musicians. But we have little respect for the spider that spends all its life in a web of its own creation and cares not a rap about the outside world except for what it can ensnare for its own pleasure. The old style musician of the age gone by was that sort, who cared not a bit about anything that did not bring personal pleasure to himself alone.

All of which is the same old war all over again. Write platitudes about Diapasons and Flutes and Wind Pressures and Bach and Scales and cold churches and unmusical theater managers? I'd rather a thousand times dig ditches. If my readers are not men and women of the whole world, much bigger than ever a mere organist has been or can be, I beg of them to pass over the editorial pages when they see my signature thereto and turn to reading that will not offend—there is much of it, a wealth of it never before made available to the organ profession; and its value must not be destroyed because of temperamental differences with an old pest of an Editor who doesn't know enough to keep his views to himself. In fact I'm not going to keep my views to myself any more than any honest man is. Wilson is losing his life in the fight for his glorious ideals; and what a heart thumping thing it was to hear his Armistice Day plea—the last sword thrust of a gallant man who realizes that the world is sure to win the thing that he himself can only lose. I think a man is not a man who can witness a fight like this and prefer organ music.

And there was Mr. Harding—and still is; Mr. Harding is not dead by any means, nor will his good life be a thing of the past for many years. He was a musician's man; mild, kindly, courteous, devout, honest, a good man whose sudden but peaceful death brought tears to millions of eyes that had never even seen him, and masculine eyes included. What did it? Because he was a politician? An Editor? An Ex-Senator? Silly questions, to be sure; it was because first and last and always Mr. Harding was a whole man and a good man who was far too honest with himself to think that he

Prophetically

SPEAKING as a prophet I would say that the most promising thing in store for future issues of *THE AMERICAN ORGANIST* is the series of articles now being prepared by Mr. George Ashdown Audsley, LL.D., the world's greatest authority on organ matters, on the individual registers that make up what he elegantly calls the Temple of Tone. At the present writing three handsome plates have already been finished, and by the time these remarks will have reached their readers, by the grace of Providence three more will have been added.

Mr. Audsley is a man who works on faith. When other men are busy planning new wealth for themselves or enjoying their leisure hours in ways of benefit only to themselves, Mr. Audsley is engrossed with matters that have never brought him any financial reward, that have enriched not him but only you and me and the builders and buyers of organs. For the more truly musical the organ shall become, the richer shall be the harvest reaped both by player and by builder. And the delightful feature of these coming articles is their superb illustration. Nowhere in the world have organ drawings been produced to match Mr. Audsley's, and in spite of the glorious age of eighty-five years, his hand is as steady and its out-put as masterful as ever they were.

And this series will be informative and entertaining: informative for the matter contained; entertaining for the delightful English that conveys it. Had we nothing else to look forward to through the coming year, this feature alone would make the prospect the brightest in the magazine's history to date.

But there are other articles. There is a keen article on Choral Art by one of the masters of it, Mr. William Ripley Dorr, who made himself and his choir famous first in Chicago. There is a fine article on York Minster, with beautiful illustrations, by our

faithful friend, Mr. Ernest E. Adcock, of Norwich. And this brings to mind a series of four articles by Dr. Oscar E. Schminke on church music in Bermuda, with four full-page plates. An unusual article will be that on Lake Placid Club—a Club that owns three organs—and there will be ample illustrations.

Already we have eleven articles fully set in type and being held as over-matter because our 80-page issue is not nearly big enough to contain all the interesting things that could be and should be presented each month. And there is only one way of overcoming the difficulty and that is by increased circulation. What part are you playing, what part have you played, in this phase of the profession's welfare?

1923 was our best year for cooperative effort. In that year there were more teachers who realized the advisability of placing their pupils on the regular monthly reading list, there were more dominant city organists—men who dominate organistically their cities—who saw the desirability of having the organ profession's magazine on the reading tables of their public library, more organists in touch with their fellow organists who boosted the magazine among them and began that broader interest in the general professional welfare that means everything to the profession at large—all this in 1923 more than ever before.

When this spirit of accelerating cooperation gets in its good work *THE AMERICAN ORGANIST* will increase its pages, will increase its influence, will increase its service to the individual and to the profession at large in a way that was hardly dreamed of when it was founded seven years ago. To the feast you are invited, and for your presence among those who shall help make 1924 better even than was 1923 you are whole-heartedly thanked.

—THE EDITORS

The Register Crescendo

A Pacific Coast Convention Address

WALTER E. HARTLEY

THERE seems ample ground for discussion on this subject when we consider that every organ, whatever its size and type, is today equipped with a Register Crescendo, and yet consider further that its use is not, and just now cannot be, standardized; and still further that its abuse is frequent, almost inevitable. Else why should an organist of Mr. Lemare's standing chain it up hard and fast lest it function in spite of him? Evidently this tool lives up neither to its propaganda nor its opportunities.

The statement of a few premises ought to make a good starting point.

(1) Registration changes should be made between phrases, or else exactly coincident with unmistakable rhythmic values. Most of us handle individual stops and pistons under this restriction; why not the Register Crescendo pedal?

(2) All registers available on the Crescendo should be adjustable to any point in its range.

(3) Considering each manual separately for a moment, there is only one least obtrusive order or sequence in which the registers for most organs can be added, in building up to full. Ordinarily a Great Gamba would come on after the Diapason, because while the latter is more powerful the former is more obtrusive. For theater use, however, the most usable adjustment might be to put strings before diapasons, or even before flutes for one of the manuals.

But two questions arise at once: Where shall the couplers come on? What effect will they have on this "least obtrusive sequence", regarding the organ now as a whole? Since we have to choose a more or less permanent adjustment, we want that which will most often be useful—we want the thing that is best for its purpose; therefore the purpose will help determine the adjustment.

A cathedral organ should first of all enhance the musical values of worship, and in the Episcopal Church it accompanies more frequently than anything else. Mr. Douglass, here, met this situation by adjusting his Register Crescendo so that the couplers come on early, the Choir and Swell Organs

building up about evenly through the first half of the range. Then, and then only, do the Great registers appear. My recollection is that the Great is largely unenclosed.

At New Haven, Mr. Jepson's answer to the coupler question is a switch at the console which cuts out the couplers until the very end of the range—they otherwise come on almost immediately. Now for a suggestion: at very slight expense of ingenuity and money, builders could put in a similar device which should be adjustable on as many couplers as specified: a small console lever with friction ratchet would merely have to slide a rack (holding the coupler contacts) throughout the range of the Crescendo pedal, and the thing would be done.

One more reference to this "least obtrusive sequence". I believe that Dr. Stewart on his San Diego organ has disconnected from the Crescendo all couplers except eight-foot, and likewise all registers other than eight-and four-foot. This is a good place to remark that in no case should the Register Crescendo carry an adjustment of full organ, including all registers and all couplers. This should be given to the so-called "sforzando" pedal, of course; though a Great to Great sub coupler may well be omitted from even this pedal if the manual sixteen-foots are heavy. The alternative is to play an octave higher when using the sforzando, frequently an altogether unsatisfactory arrangement. Dr. Stewart has done one other thing in his adjustment which I had been doing for several years, a thing which may be counted the most serviceable of all, having nothing whatever to do with the least obtrusive sequence, and which may best be introduced with the fourth premise from which it springs:

(4) This premise is that a player's foot, by which the Crescendo is moved, is a much more inaccurate member than a hand, and particularly so when a small but very exact motion is required in a hurry. The shod foot is a fearsome thing with which to flick a treadle an eighth of an inch so that a Diapason may be added, but not a Cornopean and still less a Tuba, either of which may lie just a thirty-second of an inch farther

along. The original theory and practise for a Crescendo was that each stop should enter at its own little instant as the treadle moved through its range. If there were sixty stops and couplers, then at every sixtieth of the range one came on. Yet the entire arc of movement for the toe of the foot as it tilts the treadle is not more than four inches at most. We may well exclaim, "Who am I, Lord, that I should presume to check that treadle at any given fifteenth of an inch in the half instant allowed between two phrases?" Yet something very like this we all desire to do and do frequently. In this connection a Register Crescendo indicator, if perfectly accurate, is an aid often enough to justify its presence in any specification. But because of slippage, back-lash, or play—the perfect indicator hardly exists. As a concession to just this difficulty Dr. Clarence Dickinson specified for his organ in the Brick Church (New York) nine pistons; eight of these directly operate check-blocks against any chosen one of which the movement of the treadle must halt: chance is eliminated. The ninth piston is a release.

However, after some experimenting I found that those four inches could be broken up into ten or twelve stations, or steps, and that with a little practise the treadle could be checked either just on or shortly beyond any one of them. Again, a good indicator helps, but it is not necessary. I wonder why we might not specify a whole series of friction checks which should tend to hold the treadle on these stations, yet permit it to slip past if slightly forced. The rest is easy: adjust the stops to come on in groups at these stations, and between the stations nothing; nothing, that is, except a safety zone or margin of safety, into which the foot, this elephant of technic, might stray a little without upsetting the main tent.

Such an adjustment of a Register Crescendo pedal makes its function almost that of a series of master pistons of the so-called "dead" (Dual) type; and yet if the first premise be granted, such an adjustment will still serve in almost any place where the old style fifteenth-of-an-inch could serve. Moreover it frees the regular pistons for a much more varied and un-stereotyped adjustment, with corresponding flexibility and contrast in registration.

I have never had absolute control of any

organ larger than one of four manuals and sixty registers plus couplers, but within this experience the safety zone idea has always made the Crescendo a more useful tool than any other scheme. Two two-manual duplex instruments, and a three-manual Hope-Jones added interesting opportunities to work out these theories.

To be still more personal for a moment, since the couplers must be fixed, I prefer the eights to be added only after the manuals have built up (with suitable pedal) through the unison Diapason tone, and it is because the following and similar situations arise so often: Oboe solo against Dulciana; or Strings with or without Flute; or Vox Humana against Unda Maris; or Clarinet against either Strings or Stopped Diapason: situations in which it is very convenient to be able to flick the Crescendo to reinforce both solo and accompaniment without destroying the balance between them, and still more convenient to be able to do this through not only one but two or even three successive additions. As soon as the Diapasons are in, the distinguishing characteristics of each manual give place to a more common mass tone, and thenceforth additions in power will concern the full organ as a whole.

Our Pomona College organ Crescendo range is divided into nine stations or steps, exclusive of open and closed positions. By careful adjustment a sort of preliminary step is arranged so that the Swell Salicional, Choir Dulciana, Pedal Lieblich, etc., come on with the first slight move of the treadle. At the first regular station come the Flutes 8', then Flutes 4' with Great Flute 8', then Swell Open and Choir Geigen Principal, etc.; then Swell Oboe, Great Open 8'; then a station given over wholly to eight-foot couplers Sw. to Ped., Sw. to Gt., Sw. to Ch., Ch. to Gt. On through Cornopean with manual sixteens and Octave, Tubas following, and lastly, just at the fully open position of the treadle, the Sw. and Ch., and manual to pedal supers. It is astonishingly easy to throw the crescendo pedal fully open and then back it up to the merest fraction of an inch to avoid these supers when so desired. With a crescendo pedal thus adjusted, not only do the manuals and pedal build up separately for solo and accompaniment, as already described, but if the eight foot couplers are drawn at the start, the whole organ will build up with equal effectiveness.

Pomona College

LATHAM TRUE

POMONA COLLEGE is thirty miles east of Los Angeles — just clear of the foothills; and the Sierra Nevada range is close enough to be a part of its playground. A climb of seven miles leads to the highest peak, San Antonio, which is just under 11,000 feet in altitude. One day each semester the whole college goes a-mountaining, and each of the five local fraternities has a good cabin in the mountains; from which it will be seen that these mountains play a definite rôle in the life of the college.

Pomona College was founded in 1887, and teaching was begun the next year; but the first class, numbering only eleven, was not graduated until 1894. The present enrolment is 800, and last year's graduating class numbered about 200. But the story of Pomona's popularity is not wholly told by these figures, for the number of applicants for admission is invariably more than double the number the College can accommodate.

For more than twenty-five years music has been a recognized branch of Pomona's curriculum. Its strong department of music "is the outward expression of the educational creed of the institution, by which an appreciation of music — and if possible some degree of practical ability — is considered an essential part of the life of culture. To know the work of the great masters of the art and to have the capacity to express and interpret the best musical conceptions add immeasurably to the range and fitness of an education."

Music as it exists at Pomona is the concrete expression of the ideal of President James A. Blaisdell, who was inducted into office in 1910. President Blaisdell believes that first of all music at Pomona should minister to the cultural needs of Pomona students. For the purpose of enlarging the musical vocabulary of the listener frequent faculty recitals are given during the season; and every fall a ticket for a course of good music and drama is placed in the hands of each regular student. Another article of President Blaisdell's creed is that Pomona's department of music should be not so much a school of music as a department of

collegiate education. Obviously this policy limits Pomona's extension activity; but, on the other hand, it eliminates many of the abuses and petty jealousies that arise from teaching conducted on the competitive basis. The department "functions in a spirit of comradeship and helpfulness that is the



MR. WALTER EARLE HARTLEY

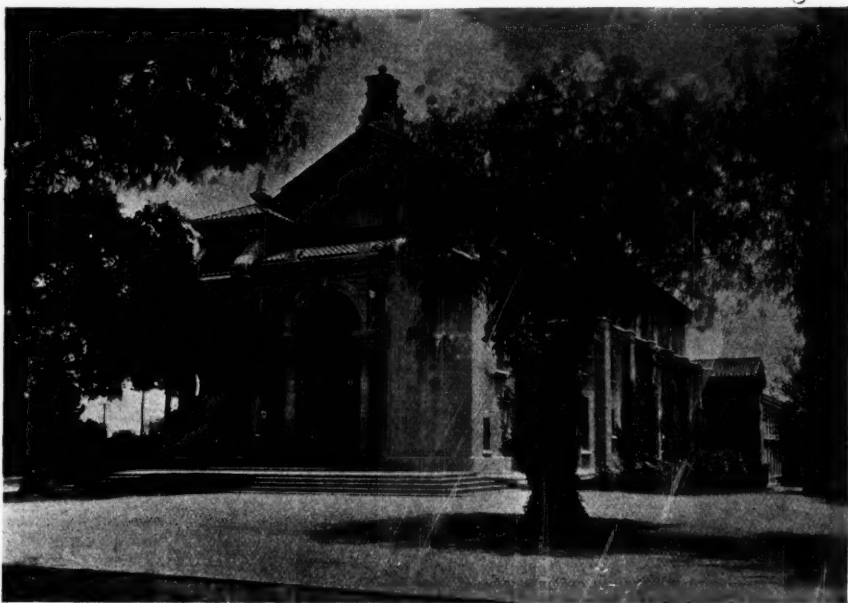
College Organist and Instructor in Organ Playing, who has just finished a Sabbatical Year's vacation in New York City where he served on the staff of THE AMERICAN ORGANIST as Guest Critic

envy of many a rivalry-stricken conservatory," writes one of the Pomona professors.

Pomona's course in practical or "applied" music attracts many students who otherwise would never gratify their love of the art. Last year the total enrolment in applied music was 157 students, of whom only 30 did not register for full academic courses. A student in piano, organ, voice or violin may earn 16 of the required 120 credit-hours for the Arts Baccalaureate in these practical subjects. Courses in theoretical branches are on equal footing with regular academic subjects; which I believe is similar to the plan that obtains at Harvard. Last year the enrolment in theoretical courses

was 81. A new course is being planned leading to the Baccalaureate in Music. This will cover five years and will include all the work of the Baccalaureate in Arts, the academical studies of the junior and senior years being spread over three years instead of two in order to allow additional time for

besides several rented instruments "of doubtful pedigree." Two two-manual-with-pedal reed practise harmoniums complete the equipment of the department; but last season organ students spilled over onto the local community church for about twenty hours weekly practise.



BRIDGES HALL OF MUSIC

a more intensive training in practical music.

The music department at Pomona is housed in the Bridges Hall of Music, a beautiful concrete building erected by Mr. and Mrs. A. S. Bridges of San Diego in memory of their daughter, Mabel Shaw Bridges, who died while a student at Pomona College. This building was dedicated in May 1915, and the organ, a four-manual Moller of about fifty registers on ten-inch wind pressure, was opened in January 1916. The original gift of Mr. and Mrs. Bridges included also eighteen Steinway pianos — eight grands and ten uprights — and a small Moller two-manual duplex practise organ of six actual ranks and twelve stops. The auditorium seats about 800, and there are ten studios and classrooms of various sizes, besides eighteen practise rooms for students. To this equipment the College added three Mason & Hamlin grands and three Steinway uprights,

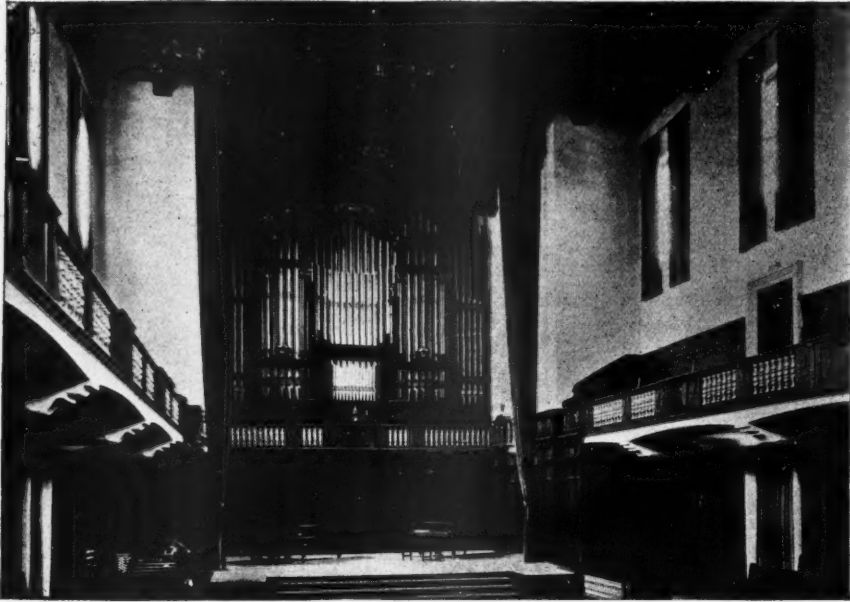
Of the ten professors and instructors in the department of music, four are Bachelors of Music — two of Yale and one each of Oberlin and Syracuse. Another is a Ph.D. of Yale. Of the two Yale men Mr. Allen, Associate Professor of Musical Theory and Appreciation, has been at Pomona since 1912, and Mr. Hartley, Professor of Applied Music, since 1915.

Mr. Walter Earle Hartley, college organist and instructor in organ playing, is a youngish man of forty years, a native of Ohio, a B.A. as well as Mus. Bac. of Yale, and an Associate of the American Guild of Organists since 1909. He has had some famous teachers; among others H. B. Jepson, D. S. Smith, and Horatio Parker at Yale, and Widor in Paris, where he spent one fruitful year. Mr. Hartley has filled some good church positions, including that at St. Marks Pro-Cathedral, Grand Rapids. He is at present organist of the

Pilgrims Church, Pomona. He has an organ sonata and a symphonic overture, in manuscript, and several published songs and anthems.

What Mr. Hartley stands for may be summed up in two words -- Construction and Service. He habitually expresses him-

him in only a lesser degree. The man who teaches individuals only, and these along a single line of cultural development, misses some of the truly big things that life has to offer. Mr. Hartley's earliest opportunity to contact the human side of college life occurred as a member of the College Life



THE FOUR-MANUAL MOLLER CONCERT ORGAN
In Bridges Hall of Music, Pomona College

self constructively. Such natures as his are occasionally destructive; but the poise that constitutes so important an element in his character holds the needle true to the pole of constructive ideals. He is the sort of man upon whom a college president or other executive may rely; for whatever is left to him will be done without necessity of further supervision or thought. In practical ways Mr. Hartley's constructive tendencies find outlet in improvements which he is constantly devising in the mechanism of his organ; among other things sliding contacts on the register crescendo pedal to make all registers adjustable throughout the range, and a device whereby the composition coupler-cancel adds certain eight-foot couplers.

College music is naturally Mr. Hartley's prime interest; but "the humanity of College" — to quote his own words — interests

Committee, which deals with disciplinary matters. But the crowning experience came two years ago when a local fraternity was organized and he was picked by the boys as the faculty charter member. To quote Mr. Hartley's estimate of the value of this experience, "The bonds formed with the men of that and succeeding groups are among the fine things in my life. The association with that bunch of men is a wonderful tonic for a mere musician."

Mr. Hartley's tastes in organ music are catholic. He is neither ultra-modern nor ultra-classical.

Artistically Mr. Hartley satisfies one's critical conscience by the completeness of his expression. While he is probably more intuitive than intellectual, his playing shows a happy blend of both. Neither predominates to the detriment of the other. And he succeeds in eliminating his personality.

"Rhythm," Mr. Hartley believes, "should be to music what a man's pulse is to his life. If either is too regular, then something is asleep; if either is too irregular then something is unhealthy."

Finally, Mr. Hartley's playing delivers a message. Lives of good men preach better sermons than one hears from any pulpit, not because of their devout words and pious actions, but because they dwell close to their ideals. Such men need no visible

technic of soul-saving. A country minister once asked a dying man, not a church-goer, "Brother, have you made your peace with God?" Puzzled, the old saint faltered, "Peace with God? He and I ain't never had no fallin' out." This is the reason, one surmises, why Mr. Hartley's playing is satisfying. It "ain't never had no fallin' out" with the Source of all musical inspiration. It lives in close contact with his musical ideals.

Tiny Things

THE murmur of a waterfall a mile away,
 The rustle when a robin lights upon the spray,
 The lapping of a lowland stream on dipping boughs,
 The sound of grazing from a herd of gentle cows,
 The cecho from a wooded hill of a cuckoo's call,
 The quiver through the meadow grass at evening fall;
 Too subtle are these harmonies from pen or rule,
 Such music is not understood by any school,
 But when the brain is overwrought it hath a spell,
 Beyond all human skill and power to make it well.

The memory of a kindly word far long gone by,
 The fragrance of a fading flower sent lovingly,
 The gleam of a sudden smile or sudden tear,
 The warmer pressure of the hand, the tone of cheer,
 The hush that means: I cannot speak but I have heard
 The note that bears only a verse from God's own Word.
 Such tiny things we hardly count as ministry,
 The givers deeming they have shown scant sympathy,
 But when the heart is overwrought, oh, who can tell
 The power of such things tiny to make it well.

—Progress, Schoolfield-Danville, Va.

How to Write an Organ Specification

XVI.—The Motion Picture Theater Organ

GEORGE ASHDOWN AUDSLEY

THE Specification for the Theater Organ given in the preceding Article XV. exemplifies the simpler treatment of our advanced System of tonal appointment, highly suitable for an instrument of small size having only two manual clavers: and we have in the present Article to submit, for the serious consideration of the purchasers of Theater Organs, and the organists who play them, our fully developed System of tonal appointment and divisional stop-apportionment, as applied to larger organs having three manual clavers. Although a fourth manual clavier can be added, we are satisfied that, under our System, it is not required and is an altogether unnecessary expense. Instead of adding a fourth clavier with all its necessary accessories, it will be found desirable to introduce an expressive Ancillary Organ, specially stop-apportioned, which can be connected with any of the clavers, at the will of the performer. The following is a representative scheme of tonal appointment for an Organ suitable for a large Moving Picture Theater.

THEATER ORGAN

AUDSLEY SYSTEM—COMPOUND EXPRESSION

PEDAL ORGAN

AUDSLEY-WILLIS PEDAL CLAVIER
Compass CCC to G—32 Notes

MAIN DIVISION—EXPRESSIVE

Inclosed in Swell-chamber

- | | |
|----------------------------------|-----------------|
| 1. DOUBLE DIAPASON ... Wood. 16 | Feet |
| (44 Pipes) | |
| 2. BOURDON Wood. 16 | " |
| 3. VIOLONE Metal. 16 | " |
| (44 Pipes) | |
| 4. BASS FLUTE Wood. 8 | " |
| (From No. 1) | |
| 5. BASS VIOL Metal. 8 | " |
| (From No. 3) | |
| 6. COMPENSATING MIXTURE | Metal. IV. Rks. |
| 7. CONTRA-TROMBONE ... Metal. 16 | Feet |
| (44 Pipes) | |
| 8. TROMBONE Metal. 8 | " |
| (From No. 7) | |

AUXILIARY EXPRESSIVE DIVISION

- | | |
|----------------------------------|------|
| 9. LIEBLICHGEDECKT Wood. 16 | Feet |
| (From No. 32) | |
| 10. CONTRAFAGOTTO Wood. 16 | " |
| (From No. 56) | |
| 11. CONTRA-OBOE Metal. 16 | " |
| (From No. 67) | |

GRAND ORGAN

First Clavier—Compass CC to c⁴—61 Notes

FIRST SUBDIVISION-UNEXPRESSIVE

- | | |
|-----------------------------------|------|
| 12. DOUBLE DULCIANA ... Metal. 16 | Feet |
| 13. DIAPASON Metal. 8 | " |
| 14. CLARABELLA Metal. 8 | " |
| 15. GEMSHORN Metal. 8 | " |
| 16. OCTAVE Metal. 4 | " |

SECOND SUBDIVISION-EXPRESSIVE

Inclosed in Swell-box No. 1

- | | |
|---------------------------------------|------|
| 17. GEIGENPRINCIPAL Metal. 8 | Feet |
| 18. KERAULOPHONE Metal. 8 | " |
| 19. DOPPELFLÖTE Wood. 8 | " |
| 20. SALICIONAL Metal. 8 | " |
| 21. SPITZFLÖTE Metal. 8 | " |
| 22. HARMONIC FLUTE ... Metal. 4 | " |
| 23. GEIGENOCTAVE Metal. 4 | " |
| 24. CELESTINA Metal. 3½ | " |
| 25. FLAUTINO Metal. 2½ | " |
| 26. DOLCE CORNET Metal. V. Rks. | |
| 27. FLAGEOLET Metal. 2 | Feet |
| 28. DOUBLE TRUMPET ... Metal. 16 | " |
| 29. TRUMPET 8 | " |
| 30. CLARION Metal. 4 | " |
| 31. CARILLON Tubular Bells | |

ACCOMPANIMENTAL ORGAN

Second Clavier—Compass CC to c⁴—
61 Notes

FIRST SUBDIVISION-EXPRESSIVE

Inclosed in Swell-box No. 2

- | | |
|-----------------------------------|------|
| 32. LIEBLICHGEDECKT Wood. 16 | Feet |
| 33. ECHO DIAPASON Metal. 8 | " |
| 34. DOLCAN Metal. 8 | " |
| 35. STILLGEDECKT Wood. 8 | " |
| 36. MELODIA Wood. 8 | " |
| 37. FLAUTO D'AMORE Wood. 8 | " |
| 38. SALICET Metal. 4 | " |
| 39. FLAUTO DOLCE Metal. 4 | " |
| 40. FLAUTINO Metal. 2½ | " |
| 41. PICCOLO D'AMORE Metal. 2 | " |
| 42. COR ANGLAIS Metal. 8 | " |

SECOND SUBDIVISION-EXPRESSIVE

Inclosed in Swell-box No. 3

- | | |
|--------------------------------|------|
| 43. BOURDONECHO Wood. 16 | Feet |
|--------------------------------|------|

44. DULCIANA	Metal.	8	"	81. VIOLINO SORDO	Metal.	8	"
45. HARMONICA	Wood.	8	"	82. VIOLINO VIBRATO	Metal.	8	"
46. VIOLA DA GAMBA	Tin.	8	"	(Tuned Sharp)			
47. VIOLA D'AMORE	Tin.	8	"	83. VIOLE CELESTE	Metal.	8	"
48. VIOLA D'AMORE	Tin.	8	"	(Two Ranks)			
(Tuned sharp)				84. VIOLETTA	Metal.	4	"
49. CLARIBEL FLUTE	Wood.	4	"	85. VIOL TWELFTH	Metal.	2 $\frac{2}{3}$	"
50. DOLCETTE	Metal.	4	"	86. VIOL FIFTEENTH	Metal.	2	"
51. DULCIANA TWELFTH	Metal.	2 $\frac{2}{3}$	"	87. VIOL CORNET	Metal.	IV. Rks.	
52. DULCIANA FIFTEENTH	Metal.	2	"	IV. TREMOLANT			
53. CORNO DI BASSETTO	Metal.	8	"				
54. OBOE D'AMORE	Metal.	8	"				
55. HARP	Wooden Bars.						
I. TREMOLANT							

ORCHESTRAL ORGAN

Third Clavier—Compass CC to c⁴—
61 Notes

FIRST SUBDIVISION-EXPRESSIVE

Inclosed in Swell-box No. 4

56. CONTRAFAGOTTO	Wood.	16	Feet
57. FAGOTTO	Metal.	8	"
58. ORCHESTRAL FLUTE	Wood.	8	"
59. TROMBONE	Metal.	8	"
60. HORN	Metal.	8	"
(Orchestral)			
61. ORCHESTRAL CLARINETTO			
	Metal.	8	"
62. DULCIAN	Metal.	8	"
63. VOX ANGELICO	Metal.	8	"
64. CLARINETTO QUINTA	Metal.	5 $\frac{1}{3}$	"
(Sorda)			
65. FLAUTO AMOROSO	Metal.	4	"
66. MUSETTE	Metal.	4	"
II. TREMOLANT			

SECOND SUBDIVISION-EXPRESSIVE

Inclosed in Swell-box No. 5

67. CONTRA-OBOE	Metal.	16	Feet
68. ORCHESTRAL TRUMPET	Metal.	8	"
69. ORCHESTRAL OBOE	Metal.	8	"
70. EUPHONIUM	Metal.	8	"
71. SAXOPHONE	Metal.	8	"
72. VOX HUMANA	Metal.	8	"
73. FERNFLÖTE	Metal.	8	"
74. OBOE DECIMA	Metal.	3 $\frac{1}{5}$	"
(Sorda)			
75. OBOE OTTAVA	Metal.	4	"
76. CLARIN SORDINO	Metal.	4	"
77. CELESTA	Metal Plates		
III. TREMOLANT			

ANCILIARY STRING ORGAN-
EXPRESSIVE

Inclosed in Swell-box No. 6

78. CONTRABASSO	Wood.	16	Feet
79. VIOLONCELLO	Metal.	8	"
80. VIOLINO	Metal.	8	"

CONTROLLING ACCESSORIES
MANUAL COUPLERS

1. Accompanimental Organ...1st Subdivision...to Grand Organ, Unison Coupler.
2. Accompanimental Organ...1st Subdivision...to Grand Organ, Octave Coupler.
3. Accompanimental Organ...1st Subdivision...to Grand Organ, Sub-octave Coupler.
4. Accompanimental Organ...2nd Subdivision...to Grand Organ, Unison Coupler.
5. Accompanimental Organ...2nd Subdivision...to Grand Organ, Octave Coupler.
6. Accompanimental Organ...2nd Subdivision...to Grand Organ, Sub-octave Coupler.
7. Orchestral Organ...1st Subdivision...to Grand Organ, Unison Coupler.
8. Orchestral Organ...1st Subdivision...to Grand Organ, Octave Coupler.
9. Orchestral Organ...1st Subdivision...to Grand Organ, Sub-octave Coupler.
10. Orchestral Organ...2nd Subdivision...to Grand Organ, Unison Coupler.
11. Orchestral Organ...2nd Subdivision...to Grand Organ, Octave Coupler.
12. Orchestral Organ...2nd Subdivision...to Grand Organ, Sub-octave Coupler.
13. Orchestral Organ...1st Subdivision...to Accompanimental Organ, Unison Coupler.
14. Orchestral Organ...1st Subdivision...to Accompanimental Organ, Octave Coupler.
15. Orchestral Organ...2nd Subdivision...to Accompanimental Organ, Unison Coupler.
16. Orchestral Organ...2nd Subdivision...to Accompanimental Organ, Octave Coupler.

ANCILIARY ORGAN COUPLERS

17. Coupler connecting String Organ with First Clavier—Grand Organ.

18. Coupler connecting String Organ with Second Clavier—Accompanimental Organ.
19. Coupler connecting String Organ with Third Clavier Orchestral Organ.

PEDAL ORGAN COUPLERS

20. Grand Organ...to Pedal Organ, Unison Coupler.
21. Grand Organ...to Pedal Organ, Octave Coupler.
22. Accompanimental Organ...to Pedal Organ, Unison Coupler.
23. Orchestral Organ...to Pedal Organ, Unison Coupler.

BALANCED EXPRESSION LEVERS

1. Pedal Organ.
2. Grand Organ.
3. Accompanimental Subdiv. 1.
4. Accompanimental Subdiv. 2.
5. Orchestral Subdiv. 1.
6. Orchestral Subdiv. 2.
7. String Organ.

EXPRESSION LEVER COUPLERS

1. Pedal Organ to Lever No. 2.
2. Pedal Organ to Lever No. 3.
3. Pedal Organ to Lever No. 4.
4. Pedal Organ to Lever No. 5.
5. String Organ to Lever No. 2.
6. String Organ to Lever No. 3.
7. String Organ to Lever No. 4.
8. String Organ to Lever No. 5.

In addition to these Expression Lever Couplers being operated by finger rocking-tablets or pendant touches, they are to be commanded by double-action toe-pistons located in the toe-board of the Pedal Organ Clavier.

ADJUSTABLE THUMB-PISTONS

Under First Clavier—Two groups of five Pistons:—one for combinations on the stops of the First Subdivision; and the other for combinations on the stops of the Second Sub-division of the Grand Organ, and all stops of the Pedal Organ. Also four Pistons for combinations on the stops of the Pedal Organ only.

Under Second Clavier—Two groups of five Pistons:—one for combinations on the stops of the First Subdivision; and the other for combinations on the stops of the Second Subdivision of the Accompanimental Organ.

Under Third Clavier—Two groups of five Pistons:—one for combinations on the stops of the First Subdivision; and the other for combinations on the stops of the Second Subdivision of the Orchestral Organ. Also

four Pistons for combinations on the stops of the Ancillary String Organ.

SUBDIVISIONAL THUMB-PISTONS

Under First Clavier—Four Pistons, in pairs, bringing on and throwing off the clavier the First and Second Sub-divisions of the Grand Organ.

Under Second Clavier—Four Pistons, in pairs, bringing on and throwing off the clavier the First and Second Subdivisions of the Accompanimental Organ.

Under Third Clavier—Four Pistons, in pairs, bringing on and throwing off the clavier the First and Second Sub-divisions of the Orchestral Organ.

NOTE—These Pistons may, if considered desirable, be located in the upper face of the level cheeks of the three claviers: those controlling the First Subdivisions occupying the left cheeks, and those controlling the Second Subdivisions the right cheeks of their respective claviers. These Pistons may be in addition to, and duplicating, the Pistons under the claviers. Every facility should be provided to enable the performer to bring on or throw off the Subdivisions instantaneously, and without seriously disturbing his playing.

TREMOLANT PISTONS

In addition to the rocking tablets or pendant touches controlling the TREMOLANTS, which are placed along with those which draw the stops, Thumb-pistons, also controlling the TREMOLANTS, should be provided, in convenient positions under the Second and Third Claviers.

The scheme just given is for an organ of the first magnitude, in every way suitable for a Theater of the largest type. From it instruments of any lesser size can be devised by the judicious omission of stops, in proportionate numbers from the several Subdivisions, without disturbing the balance of tone or destroying the all-important principle of subdivisional contrast of tone. We have considered it advisable to furnish a scheme of maximum proportions which can be readily reduced; rather than a smaller one which might have to be enlarged, at the risk, unless an expert tonal artist were employed, of upsetting the balance of tone and injuring the effectiveness of the principle of contrast throughout the instrument.

It must be recognized that the mere names of organ stops do not secure to the organ designer universally recognized standard

qualities of tone, while they commonly indicate the families of tone to which they belong, such as Organ-tone, Flute-tone, String-tone, Reed-tone, etc. In no class of stops has a standard quality or strength of tone been established and recognized throughout the organ-building world. In this important direction each organ-builder has used his own judgment; and, unless otherwise directed, has formed and voiced every stop according to his favorite methods and ideas of tone; naturally aiming in the purely imitative stops to produce as closely as possible the tones of orchestral instruments. Such being the case, the organ designer should fully specify the formation of every stop and the character and strength of its voice, so as to secure tonal balance and contrast throughout the instrument.

Variety of tone, on which is based the principle of contrast, is an essential property in an organ; and this all-important property can only be secured by having every individual stop different in quality and strength of voice throughout the instrument. This property cannot be secured in the crude class of organs, introduced in recent times, in which a very few extended ranks of pipes are used to produce numerous stops of varied and valueless names. Each rank being made to furnish stops of different pitches—16 ft., 8 ft., 4 ft., 2 ft. and the intermediate mutation pitches—each series, so formed, necessarily having only one quality and strength of tone. Several of the existing Theater Organs are constructed on this unscientific and inartistic method. On the other hand, the properly appointed organ as set forth in our scheme in the present Article, with its eighty complete and independent speaking stops, would place at the disposal of the performing organist eighty different qualities and strengths of tone, without reference to the powers of tonal flexibility its Swell-boxes would provide, and without resort to combination or registration. These facts show how ridiculous it would be to compare the vast tonal resources of the properly appointed organ with the narrow ones of the travesty known as the "Unit Organ."

In considering the following remarks on the stop-apportionments of the different organs embraced in our scheme, reference must be made to the Specification just given, and to the classified List of Stops given in the preceding Article.

THE PEDAL ORGAN

It will probably seem to the student of correct organ tonal appointment that in a scheme presenting so many manual stops the Pedal Organ stop-apportionment is insufficient and were the stops exposed in the usual manner and altogether devoid of flexibility of tone, a larger number would certainly be necessary. But as all the stops are inclosed in a Swell-chamber, the tonal value of each stop is multiplied effectively at least five times; thus providing the basses of various powers, suitable for all classes of accompanimental music. As the space provided for the accommodation of a properly appointed organ in a Motion Picture Theater is almost invariably insufficient, owing chiefly to the want of knowledge regarding the nature and requirements of the organ on the part of the architect of the Theater, it is imperative that the Pedal Organ, with its necessarily cumbersome stops, be designed of the minimum size consistent with its efficiency in relation to the other tonal Divisions of the instrument. The addition of an Auxiliary Expressive Division, formed of appropriate stops derived from the Manual Organs, is of considerable value under the conditions alluded to above: but these should not be employed (as they too often are) to bolster up an insufficient independent Pedal Organ. It will be observed that the stop-apportionment in our scheme provides Organ-, Flute-, String-, Reed-, and Brass-tones, which, under the control of the Swell-chamber, can be graduated in strength to any desirable extent, and through the agency of the Expression Lever Couplers can follow the expression imparted to the manual tonal combinations. This condition is essential in the artistic rendition of refined accompanimental music. The three octave stops derived from the extended unisons, although such derivation is wrong in principle, are not objectionable in the Pedal Organ in which single notes only are almost invariably used. In the present scheme they are of great value both in solo and accompanimental effects, while they do not seriously add to the space necessary for the Division, only requiring twelve small pipes to be added to each of the parent unison stops. The only stop that calls for special comment is the COMPENSATING MIXTURE, a compound harmonic-corroborating stop of the greatest value in the Pedal Organ. It is formed of ranks of medium-

sealed pipes of different compass, imparting great richness and clearness to the heavy bass. Full particulars of this stop are given in our work, "Organ-Stops and their Artistic Registration." The wind-pressure for the labial stops should not exceed 5 inches and for the CONTRA TROMBONE 9 inches.

THE GRAND ORGAN

In this Division is laid the foundation of the tonal fabric of the Organ commanded by the manual claviers; and, accordingly, it is of prime importance that the stop-apportionments of its Subdivisions be schemed in strict accordance with the general character of the true Theater Organ, and the special office it has to fulfil under the control of the accomplished organist. In strict accord with our advanced system, its stop-apportionments furnish two groups of contrasting tonalities.

THE FIRST SUBDIVISION, comprising five important labial stops, is planted on an exposed wind-chest and, therefore, is neither flexible nor expressive in tone. This Subdivision is so treated for certain good reasons, chief of which is that the true and properly voiced DIAPASON and pure Organ-toned stops are heard at their best and with their characteristic qualities of voice when completely exposed. Such exposure rendering objectionable resort to high-pressure wind and strained voicing unnecessary. It will be observed that in this Subdivision there is only a small amount of Diapason-tone provided in comparison with what would, of necessity, be required in the tonal appointment of either a Church or Concert-room Organ. The reason for this has been given in the opening passages of the First Article XIV., and to these we must refer the interested reader. The wind-pressure most desirable for this Subdivision is $3\frac{1}{2}$ inches, and provision must be made for a copious supply to the pipes, for on that depends the rich quality and beauty of their tones.

THE SECOND SUBDIVISION is rendered tonally flexible and expressive by being inclosed in Swell-box No. 1. It comprises thirteen stops, with seventeen ranks of pipes, furnishing unimitative Viol-, Flute-, and Brass-tones; to which are added octave, mutation, and compound stops, affording a sufficiently full series of harmonic-corroborating tones. This Subdivision, in combination with the First, places at the command of the organist a wide field for artistic regis-

tration differing from what is provided in the other Divisions of the instrument. It will be observed that in the appointment of this Grand Organ no Reed-tone is introduced. This omission is dictated by the principle of divisional contrast of tone, which is all-important in our System, and valuable on the score of economy. Reed-tone, which is essentially imitative, is, accordingly, reserved for other Divisions of the instrument. The only stop which calls for special comment is the DOLCE CORNET, V. RANKS. This should be formed of the following complete ranks of small scale pipes yielding pure Organ-tone:—OCTAVE, 4 FT.; TWELFTH, $2\frac{2}{3}$ FT.; FIFTEENTH, 2 FT.; SEVENTEENTH, $1\frac{1}{2}$ FT.; and NINETEENTH, $1\frac{1}{3}$ FT. This compound stop must be voiced to yield a soft singing tone; the ranks being graduated softer as they rise in pitch.

THE ACCOMPANIMENTAL ORGAN

If our contention is accepted regarding the true office of the Moving Picture Theater Organ; then this Division of the instrument becomes of paramount importance in the complete tonal appointment. In it repose, refinement, and variety of beautiful tone must find full development; and powers of compound flexibility and expression must reign supreme. Apart from its independent use, it furnishes the background of neutral sound, upon which can be thrown wonderful tonal flashes, rich and beautiful in orchestral coloring, affording the artistic performer inexhaustible resources. Reference to the stop-apportionments of the Subdivisions—made under the principle of contrast—will show the provision of the qualities of tone most desirable for this Organ.

THE FIRST SUBDIVISION comprises effective Pure Organ-tone, furnished by the DIAPASON, which should be of the old English type, of medium scale, and voiced to yield a tone of the true singing quality; unimitative Flute-tone, furnished by the GEDECKTS (softly-voiced), the MELODIA, FLAUTO D'AMORE, and the three harmonic-corroborating Flutes; compound tones furnished by the DOLCAN and SALICET; and refined Reed-tone by the COR ANGLAIS. There is varied and rich tonal material in this Subdivision for much artistic and valuable registration. The proper characteristic tone of this Subdivision may be described as that of quiet dignity.

THE SECOND SUBDIVISION has a tonal ap-

pointment in sufficient contrast to that of the First Subdivision; while its stop-apportionment is designed to complete a departmental tonal scheme capable of artistically meeting every possible demand in refined and expressive accompanimental music. It introduces a beautiful and refined quality of String-tone, combined with a *Céleste* effect, in the VIOLA DA GAMBA and the two VIOLAS D'AMORE. Flute-tones are furnished by the quiet BOURDONECHO, 16 FT., and CLARIBEL FLUTE, 4 FT. Free Organ-tone is supplied by the DULCIANA and its two harmonic derivatives, and Reed-tone of a special quality by the CORNO DI BASSETTO and OBOE D'AMORE. Delicate compound tones are furnished by the HARMONICA and DOLCETTE. The HARP is the most desirable percussion stop for this Organ, and its action must be very carefully regulated.

THE ORCHESTRAL ORGAN

As its name implies, this is a very important, if not the most important, tonal Division of the Organ, for in it are gathered all the effective imitative stops yielding Reed- and Brass-tones. It comprises twenty-two stops arranged in two contrasting Subdivisions, of eleven stops each, rendered tonally flexible and expressive by being inclosed in independent Swell-boxes, Nos. 4 and 5. An examination of the stop-apportionments of the Subdivisions will convey to the experienced organist some idea of the immense resources of this Orchestral Organ for the production of refined and complex orchestral effects: especially when he bears in mind the all-important fact that every stop in the Subdivisions can be graduated to produce from five to ten different and marked strengths of voice; and that these voices can be used in contrast under powers of expression. This compound power of expression imparted to single clavier was introduced, for the first time, in the Organ built by us half a century ago. It opens up a new world of possibilities and beauties in organ music, which are unknown and impossible with the systemless and one-ply method of tonal appointment followed by even the best organ-builders of to-day. There are no artizans more difficult to move out of time-worn ruts than the tradesmen organ-builders whose trade-mark is "CONSERVATISM."

FIRST SUBDIVISION—The stop-apportionment of this effective Subdivision furnishes three contrasting qualities of orchestral

tones—Flute-tone by the ORCHESTRAL FLUTE; Reed-tone by the CONTRAFAGOTTO, 16 FT., FAGOTTO, ORCHESTRAL CLARINETTO, CLARINETTO QUINTA, and MUSETTE; and Brass-tone by the TROMBONE and ORCHESTRAL HORN. These stops in combination, and with three remaining softly-voiced stops, would produce many beautiful orchestral effects impossible on organs of the ordinary class: and they would afford several fine solos.

SECOND SUBDIVISION—This Subdivision is rich in Reed-tone which contrasts generally with that in the First Subdivision. Here it is furnished by the CONTRA-OBOE, 16 FT., ORCHESTRAL OBOE, SAXOPHONE, OBOE OTTAVA, and OBOE DECIMA: the last to be voiced softer than the octave stop. Brass-tone is furnished by the ORCHESTRAL TRUMPET, EUPHONIUM, and CLARIN SORDINO, the voices of which contrast with those of the TROMBONE and HORN of the First Subdivision. The only labial stop introduced is the FERNFLÖTE, yielding the softest Flute-tone produced by organ pipes. It is invaluable in this Subdivision for combination with the Reed-toned stops, and especially with the VOX HUMANA, to the voice of which it imparts a fulness and peculiar charm, providing, of course, that the VOX HUMANA itself is artistically voiced.

THE ANCILIARY STRING ORGAN

Although the String Organ is a floating Division, and is, accordingly, not alone or specially commanded by any one of the manual clavier, it is essentially a part of the Orchestral Organ; and, indeed, when adequately stop-apportioned, it may properly be considered the foundation of that Organ, just as the String forces form the foundation of the grand orchestra. This had never been realized in the organ-building world until we devised the String Organ and introduced it, for the first time, in the Concert Organ installed in the Festival Hall of the Louisiana Purchase Exposition, in 1904. It is its great importance that decided us to keep it, in the present scheme, distinct from all the other tonal portions of the instrument; and to arrange that, by simple coupling, it may, at the will of the performer, be commanded by any one, two or all the manual clavier, alone or in combination with the tonal forces of any of the six Subdivisions of the Organ.

Wonderful as these resources would prove in the easy production of complex and beau-

tiful orchestral effects, strange to say there has never been an organ constructed up to the present time, or, indeed, designed or schemed by any one save the author of these Articles, in which such a system has been set forth, or in which such effects have been produced or provided for in a concrete tonal scheme. Yet how simple and obvious the arrangement is. From these facts alone, we can unhesitatingly say the perfect Concert-room and Theater Organs have yet to make their appearance and be heard in the musical world.

The question of the wind-pressures for the different Organs is of great importance at this time, in which a craze for undesirable high pressures obtains among the organ-builders of this country. To the use of high pressures much of the coarseness of Theater Organs is due. For the scheme under consideration we recommend the following wind-pressures: Grand Organ, $3\frac{1}{2}$ inches; Accompanimental Organ, $2\frac{3}{4}$ inches; Orchestral Organ, 4 inches; and String Organ, $3\frac{1}{2}$ inches. As the pressures here given may appear too low, we give those in one of the most celebrated Church Organs in England. Pedal Organ, $3\frac{1}{2}$ ins.; Great Organ, $3\frac{1}{2}$ ins.; Swell Organ, 3 ins.; Choir Organ, $2\frac{1}{2}$ ins.; Solo Organ, 5 ins.; and Echo Organ, $1\frac{1}{2}$ ins. This Organ has 77 stops.

We have throughout the foregoing Articles made no allusion to those more or less objectionable, noise-producing, and ear-distracting appliances which have been added to certain so-called Theater Organs, under the impression that their noises add realism to exciting actions pictured on the screen. Such clap-trap effects, outside everything

musical, probably please the vulgar; just as they lower the desirable refinement and artistry of the moving picture, and degrade the Monarch of all Instruments. We are pleased to observe, just as the artistic, consistent, and refined rendering of the greater pictures are growing to a high degree of excellence, absurd and objectionable sounds are disappearing from the musical accompaniments. If the percussion instruments which are used in the grand orchestra could be played by the organist as they are performed on by the members of the orchestra under the baton of the Conductor, there would be some excuse for their association with the Organ; but this condition is impossible under the limited control of a single performer at the console. All inartistic and clap-trap effects in connection with the musical accompaniments should be abandoned in theaters aiming at dignity and refinement in their entertainments.

We feel that for many long years we have been preaching the necessity for refinement and beauty in all the voices of the organ, to deaf ears in both the organ-building and organ-playing worlds here: but we have faith in so much, that when the voices of the organ are rendered sympathetic with the highest demands of musical art, our long crusade against generally coarse and uncontrollable musical sounds, characteristic of the organ-builder's organ of today, will be realized to be wise and logical. The closer the voices of the organ are made to approach, in refinement and flexibility, those of the instruments of the grand orchestra, the nobler and more exalted in the realm of musical sound will the Monarch of All Instruments become.

THE END.

THE CHURCH

FAY SIMMONS DAVIS

Contributing Editor

Influence of Organ Music

FAY SIMMONS DAVIS

THE organ has a greater mission to perform in the world than any other instrument, for it is the only one used constantly in the service of God to make men better. For this reason, if for no other, organ music is a power supreme.

Every organ is a law unto itself on account of its varying qualifications, and every true organist is an idealist on account of his lofty aspirations.

The greatest law in the universe is the one that harmonizes with and brings out the hidden glories in the natures of the highest and the lowest alike. This law is beautifully exemplified through fine organ music. The best of the instrument and the best of the organist are devoted to the uplifting of the many and to the instruction and enjoyment of all.

There is a subtle something about organ music that touches the spark of divinity within us—that "one lost chord!" It satisfies the intellect as well as the emotions. This satisfaction is the result of several things: the skilled use of the instrument, the kind of compositions played, their artistic interpretation, taste in the selection of them to meet the demands of different occasions and the special requirements of the places where they are rendered. Through the accomplishments of the organist, the interpreter, the beauties of the music and the resources of his organ are brought forth.

Many an inferior instrument has seemed to possess new voices of beauty when played upon by a superior organist, and many a superior one has sounded inferior under the manipulation of a player whose artistic sensibilities never passed beyond the printed pages of notes and directions.

In the sanctuary, the organist absorbs its rarefied atmosphere. He loves to select his music as much for its divine helpfulness as for its melodious merits. He is first of all, a Christian, then the Artist. His personal attributes are controlled by his soul, and then by his gifts.

As an accompanist he excels. He has familiarized himself with the orchestral scores of the great oratorios and with many of the new ones. He then reproduces their effects upon the organ as far as the instrument will allow. He also skillfully adapts many piano accompaniments to his organ. This often requires great resourcefulness on his part, for the effects must be gained by the judicious use of stops, pedals, and all mechanical accessories, instead of by the different qualities of touch.

Organ music ministers to men's spirits. Through it an increasing number find a remedial grace for their troubles; through it they find the religion that furnishes a cure. Life is full of complexes, lessons, and truths. The organist's art interprets life to men.

A well-known editor has written, "it is a great thing that can emancipate me from the imprisonment of my surroundings; which can loosen my tongue and unlock the flood-gates of my possibilities; which can be a lens to my defective vision, enabling me to see things in a broader light, so that my whole being may vibrate with the magnetic currents of another soul."

The "soul" of organ music is this "great thing."

I do not believe that there is one noble sentiment within us that beautiful organ music does not stir. We take its influence everywhere; we carry it from church and recital hall into our homes where its reflex harmonies are heard through the new tuning of our own natures.

The Service Beautiful

WALTER B. KENNEDY

THE WIDE-SPREAD tendency on the part of the protestant clergy to deteriorate the church service and to popularize the hour of public worship, particularly on Sunday evenings, by the use of jazz hymns, moving pictures, Negro Minstrels, popular (secular) songs, pink teas and what not, is probably doing more than any other element to drive from the hearts and minds of men the desire for church service.

It is true that the more spectacular the service advertised, the greater will be the crowd that attends, but, also, the fewer are the converts to right living and high ideals, the making of which is the true mission of the church. Until the ministers can be brought to a realization that the church is for the purpose of meditation and worship and the cultivation of the finer attributes of the human soul, this old world of ours will grow but little better through the influence of the church.

A few months ago I took a short vacation from my choir and organ duties, for the purpose of visiting the representative churches in other cities; seeking to obtain some ideas that would operate to the improvement of my own service. I visited twelve leading churches, embracing nearly as many denominations, and if the conglomeration of stunts perpetrated upon the adherents of the faith in the name of religion which were witnessed in eight of those twelve churches were not an abomination unto the Lord, then the Psalmist must have erred when he advocated worship in the beauty of holiness.

The first church visited was a Roman Catholic church, and there, as always in churches of this faith, the spirit of worship was strongly apparent. A poor organ and a mediocre choir were the only elements that marred the effect of the solemn high mass, and, although I am not a Catholic, the sincerity of the kneeling throng, the profound reverence, the hush and awesome silence at the elevation of the Host, and the intensity of spirit which pervaded was most impressive.

From this solemn influence I went to visit the leading church of that faith in

which I was reared. To my surprise I found the church in complete darkness, save for a dull red bulb over each exit which was lit to conform to a city ordinance. A moving picture was being screened, the subject of which was, "A Preacher on a Fishing Trip, during which the organist, a man of national reputation, was playing the most wicked jazz imaginable. Toward the end of the reel an electric bell was faintly heard to ring, and shortly the place was flooded with light and our blinking eyes beheld the choir, vested in pure white robes, standing to sing the opening sentence, "The Lord is in His Holy Temple." Not knowing whether the words applied to the edifice in which we were seated, or to the great out-of-doors where the preacher had done his fishing, I, for the moment, mentally debated as to whether I should remain in my seat or go to the mountains.

After singing the Doxology and hearing the invocation pronounced, the Choir gave a very finished rendition of Demarest's, "I AM THE LORD THY GOD". As the chorus sang the "Amen" at the close of the big chorale-finale, and the service seemed to be approaching a state of dignity, I was astounded to hear a vigorous clapping of hands, in applause. The choir director turned and bowed his acknowledgment, generously sharing the honor with the choir, and doubt again prevailed as to where we were, in church or at a matinee.

Applause followed each music number and reached its climax when the Contralto sang, for an offertory solo, "I LOVE YOU, CALIFORNIA". This she repeated as an encore and was again wildly applauded. The sermon was frequently interrupted with applause, which the preacher enjoyed.

Many, no doubt, will read these lines with skepticism, but I still have in my possession the church calendar for that Sunday, as part evidence. I was told that the above described service was typical of the program put over each week by this church, which, by the way, is an orthodox body, whose pastor is known throughout the continent nearly as well as the city in which he resides.

On Sunday evening I visited the First Church of another denomination, also known

as orthodox. Here, also, a moving picture was in progress in place of anthem and sermon. Now one would suppose that if the church must function via the "movies", that at least the subjects would be of religious nature. It was, therefore, with something of a shock that I read the announcement at the opening of the service (?) that the feature picture was to be "Jackie Coogan, in 'Trouble'".

The organist in this church, likewise widely and favorably known, being Dean of the Department of Music in one of our large universities, is evidently one whose ideals are not to be lowered, even by the church, for he played music — not jazz — during the running of the entire picture. Guilman, Vierre, Mailly, Maitland, Smart, and Bonnet were all given admirable rendition. I found myself wondering what would have been the thought of these masters had they known their creations were being used to accompany Jackie Coogan's "Trouble", as a religious service.

Just as Jackie hurled a flower pot at the head of the ruffian, something went wrong with the picture machine and pending the adjustment, the minister, to keep up the morale of the congregation, I suppose, arose and offered prayer; praying that we might be delivered from such "trouble" as we had just witnessed. I never learned whether he meant for us to be delivered from assault by a small boy armed with a flower pot, or from a church which compelled their organist to play pictures on Sunday evening. Anyway, as far as I, personally, am concerned, his prayers have been answered in both respects, for which I am duly grateful.

My sympathy abounded toward the organist who did have to play, however, for during the postlude I overheard a lady expostulating with him because he had "not made the dog bark" when the picture portrayed that episode. Think of this for the "House of Prayer"! If the Divine Master of men who drove from the Temple those who had made His Father's house a place of merchandise were to visit this church, what would be His attitude toward those who have made it into a Theatre Comique?

In another city I wandered into a First Church of still different orthodox faith. Here a quartet of Negro singers were giving an evening of Plantation Songs. We have all heard the same thing many times in vaudeville houses.

Another church visited advertised "Cake and coffee" to worshippers, after the evening service. The music at this place was entirely of the "evangelistic" type, which, to my mind, is a shade worse than jazz, since "sacred" verse is thereby profaned.

Let me ask my ministerial friend what result is obtained by all this clap-trap? Are people made better or worse by it? Are the minds in the congregation elevated by it? Is the sorrowing heart comforted by it? Are men and women regenerated? Is the soul inspired toward a truer communion with its Maker? Are higher ideals attained by those who attend such so-called services?

There can be but one answer and that answer is negative.

If then the blame lies with the pastors, what can the organist do about it? Most preachers resent any interference with their curriculum, and the average organist does not care to incur his minister's displeasure more than is necessary. He is taking sufficient risk when he, on rare occasions, temeriously undertakes to play clear through the offertory organ number. (Every organist knows that the time to resolve to the tonic and abruptly close the piece should not be deferred beyond the dropping of the final penny into the plate.)

The organist CAN do much to bring about a return to the stately church service and elevate the ritual to a higher level, if he will use some degree of tact and good judgment, and is sufficiently ambitious to make an effort along the line of improvement.

In the first place churches are now-a-days doing considerable in the way of newspaper publicity in connection with their activities. The average modern minister is glad to use the music part of the church service as an advertising point. His chief error is in the matter of selection. He does not discriminate between good music and trash.

Let the organist, then, prepare a program of good music, in keeping with the style of service which he desires, and offer it to his pastor for Sunday evening, say, two weeks hence. Then supply him with such data as shall make attractive advertisement — as attractive as he would use if advertising a "stunt" service. It will develop that the musicale, if properly advertised, will draw as large a crowd as any of the freak features so commonly resorted to.

Now: When you give your program,

MAKE GOOD. Give the people something so exceptionally fine that they will talk about it. Let the selection of numbers and the rendition exhibit such artistry that they cannot go away disappointed. Do not, however, begin this practise by going far over the heads of your listeners, particularly if they have been accustomed to the vaudeville standard. Save your Bach and Brahms, as, also, your ultra moderns, until such time as the Service Beautiful shall be the established custom. When the congregation has become accustomed to the better things, then the more profound will find a natural appreciation, worthy the effort of preparation. A light diet first for these invalids in art; after they are stronger we can give them meat to eat.

Begin with such works as Gaul's "HOLY CITY", Buck's "TRIUMPH OF DAVID", Bennet's "WOMAN OF SAMARIA", Barnby's "REBEKAH", etc. Have the words of the text printed, if possible. Also print all descriptive notes of interest to the listener, such as "In a Cave at Midnight", as a setting for the Witch of Endor's dialogue with Saul, in "THE TRIUMPH OF DAVID"; "The maidens' race to the well", in Rebekah, etc. To the "movie" trained church goer these stimulants of imagination will appeal. Gradually the larger works of Handel, Haydn, and Mendelssohn can be added and find appreciative acceptance.

Of course, no choir is able to give a cantata or oratorio every Sunday evening. What, then, about the intervening Sabbaths?

One organist-choir director of my acquaintance who is nobly striving to upbuild the ideals of public worship proceeded for twenty-two Sunday evenings to give what was profusely advertised as a "Service of Historical Musicales." They began with 16th century music and each week presented numbers of a slightly later time, until the present day composers were introduced. This proved a most popular series and served to educate the pastor and people of that church to an entire abandonment of their program — which, by the way, had one year before been one of the patrons of the same Negro Minstrels before referred to.

The "Historical Series", aside from the advertising, consisted merely of an organ prelude, offertory, and postlude, and two choir numbers. But it served its purpose and the church felt that it was getting a unique service; and it was.

This scheme can be enlarged upon in many directions without involving undue labor on the part of the choir members. An "Evening with French Composers", and "Old German Chorale Service", "Early English Music", "Made in America Anthems", "Compositions from Sunny California", "Ancient Italian Works," and "A Capella Program" will attract not a few because of their unfamiliarity with the term, "Music from Bolshevik Russia", "Old Hymns in New Settings", et cetera, et cetera.

The psychology of such advertising is that it will tend to attract the floating church attendant as effectively as any other "headliner", suggesting to their minds the program unusual and superior. In this they are not deceived, provided the works to be presented are carefully rehearsed and the program put over convincingly.

Another manner in which the organist may aid in bringing about a higher type of church service, if he is sufficiently in earnest, is that which found a grateful acceptance with the members of at least two churches where the experiment was tried.

The organist became an habitue of the midweek prayer-meeting. He was permitted twenty minutes to introduce and lead the assembly in singing "new hymns." It turned out that the "new hymns" which he selected were, as a matter of fact, very old hymns, but entirely unfamiliar to the people, because of the cheap, tawdry "gospel hymns" commonly used by them.

Four of five hymns were selected from the wealth of grand old hymns of the church. After a few words regarding the text of the hymn, in order to center the attention of the people upon the number to be discussed, a quick but lucid survey of some three or four elements of the music structure was given. Care was used that the subject matter be kept free from technic not easily grasped by the musically uneducated, but those points which were used were made much of because of their absence in the lower forms of church music. No derogatory mention was made of the so called "gospel hymns," lest the implied criticism prejudice those who preferred them, but the intelligence of the people was appealed to to discover for themselves what constituted the good hymn.

After a few Wednesday evenings of these "lessons," it was interesting to note how keen the people became in their desire to

select hymns that conformed to the simple rules of good composition. It was likewise a delight to observe their taste turn toward such hymns as "St. Anne," "Duke Street," "Hamburg," "St. Catherine," "St. Peters-Oxford" and others of similar character, rapidly eclipsing their use of the trashy stuff they had been accustomed to sing.

Each hymn discussed was made a source of comparison with the larger music works, a selection from which would form a part of the succeeding Sunday's program. As an instance: When studying Martin Luther's "Ein Feste Burg," opportunity was offered to elaborate upon the solidity of the German Church Music in contra-distinction to the more florid style of the Italian school, as illustrated by the hymn tune "Ariel." A few words then followed regarding the Chorale and announcement was made that the organ prelude for the next Sunday morning would be Bach's Chorale Prelude, "O MAN BEWAIL THY SIN," and that the anthem being prepared for the same service was Spohr's "HOW LOVELY THY DWELLINGS."

Needless to say, all who were present at the midweek meeting experienced a happy appreciation of those numbers, which otherwise would have been lacking. The hymns reviewed also formed part of the program of the Sunday service. Ten weeks of the Wednesday evening song meetings brought about a permanent idealism for good music in that church.

Amazement is often expressed by members of the organ playing profession that the theological seminary does not make music a part of its course, especially that phase which has to do with church music. But since the average minister is confessedly ignorant of what differentiates good music from bad, it is incumbent upon every organist, worthy of his profession, to raise the standard to its rightful place, and in addition seek to maintain in his service that dignity and reverence which becomes the Temple of Worship.

And now a word to the organist and choir director whose lot has been cast in the pleasant places of that refinement where radical reform is not his necessary duty. Shall he sit in his high place and look with pity and commiseration upon his brother organist who is struggling against the untoward odds of religious vaudeville and

jazz? Or, has he still a mission of spiritual enlightenment to perform for his church?

The poet uttered a profound truth when he exclaimed, "Satisfaction breeds an ill of which no man is conqueror." To play accurately the solo numbers, the hymns and the accompaniments, and to "boss" the choir is not a sufficient service, even though the salary paid is not commensurate with the labor entailed.

Having accepted a position at a salary agreed upon, the artist musician cannot afford to longer measure his service by the financial returns. He must give all he has, or become a failure.

How many churches there are, well equipped and prosperous, and maintaining a well regulated service, where the sum total of repertoire for the choir, Sunday after Sunday, is either the dry and antiquated Goss, Barnby, Stainer program, or the cheap Danks, Sudds, Schnecker stuff. Why, in the name of King Tut should we mummify our church service with these dead works? With men like Stevenson, Protheroe, Demarest, Stoughton, Woodman, Scott, Macfarlane, Chadwick, Hadley and a score more giving us live, virile, and inspiring material to choose from, there can be no excuse, save laziness, for a constant and continuous affliction on our ears of the former vapid mixture. Parsley makes an attractive garnishing, but who wants to make a meal of it? The old English anthems may find a place in the service, here and there, to suit an occasion, but as a steady beverage they lose flavor.

Let us bestir ourselves and put on a program that will inspire and uplift and up-build the soul, and let us realize that, as organists, we have a nobler mission in life than to obtain a pay check at the end of the month, and a higher purpose to achieve than to merely drone out our apportioned part on Sunday with the least possible effort.

If every organist who reads these lines will decide upon a constructive program for the betterment of the work for which he is responsible, whether in the church of popular service, or the church of more stately ritual, bending his efforts toward a definite goal, and with diplomatic but courageous determination to rear a lasting structure among the people who worship God, it will require but a few weeks to reap results that will compensate a hundred fold.

Tone-Production

Lessons for Choristers

ARTHUR L. MANCHESTER

GOOD tone production is simple and natural, but because of ignorance of a few basic principles, too often unnecessary obstacles are introduced and a strained quality and trouble in reaching tones at each extreme of the range result. If these foundational principles are fully understood and applied, singing, especially as it relates to choir work, becomes comparatively easy.

These lessons will deal with these principles, attempting to state them simply and clearly, accompanying their statement with practical exercises to demonstrate their application. It is proper to say that both principles and exercises as presented here have been thoroughly tested during many years of teaching and with widely varying types of pupils.

It is exceedingly important to realize that the central thought, the real essence of principle and illustrative exercises should be surely grasped. Mechanical practice of any exercise is harmful rather than beneficial. It is the mind with its reasoning and analytical powers that must be reached and made active. It is the mind that must be in absolute control of each detail in the act of singing, a control that is at first consciously put forth, and, through concentrated reiteration, later, becomes purely automatic. Many years of teaching and contact with voice pupils has convinced me that it is the mental attitude that counts. The mind of the singer must have not only a concept of a truly beautiful tone, but with equal certainty and clarity percepts of its physical production. These two must be combined, the physical percept being developed into a concept that affects all muscular effort. This physical concept will reveal itself in sensations which will be recognized as right or wrong. It is obvious that right sensations must become habitual, the wrong ones being eliminated.

Stress, then, in what follows will be placed on the full understanding of the basic principle of each step, its thorough mental assimilation and, as a sequence, its practical application in actual tone production, with the mind in a critical attitude toward each act performed and controlling it in every detail.

NOTE: The Author of "Twelve Lessons in Voice Production," "Concepts, Tonal and Physical," "The Task and Qualifications of the Teacher of Voice Culture," etc. etc., has prepared at the urgent request of the Editor a series of LESSONS designed to aid the choirmaster in developing good choral tone. There is probably no fault in all church music as distressing and universal as that of poor vocal ensemble tone — and the matter can so easily be remedied, as Mr. Manchester's articles will show.—THE EDITORS

Effort will be made to reduce the whole thing to the fewest possible essentials and to so correlate these as to enable the mind to grasp them in detail and as a whole, exerting an automatic control over the acts involved in the culminating act of singing. With these prefatory remarks made to establish the correct perspective, the statement of some fundamental principles follows.

Production of singing tone is the result of the passage of a current of breath between the vocal cords which are set in vibration by it.

The larynx, in which these vocal cords are placed, attends automatically to the detail of pitch-making. No effort in this direction is needed beyond the mental decision to produce any given pitch.

The larynx must be left free to do this work. No interference from above, caused by contraction of muscles of throat, jaw or tongue, or from below as a result of rigidity of muscles used in breath action or from an excess of the breath current, can be permitted without causing difficulty of tone production and proving detrimental to its quality.

A full, resonant, yet mellow, tone can be produced only when, in connection with the above-mentioned conditions, the inner surface of the mouth is entirely free from rigidity. This refers to the roof of the mouth including the soft palate, the back wall of the throat, the tongue and the jaw.

To put the whole matter in a few words, the singer should feel—and feel beyond all possibility of doubt—so far as throat, mouth and jaw are concerned, the same freedom from tension, strain and muscular effort as he does in ordinary speech. All muscular effort, so far as any is experienced, must be located where the breathing muscles are active. This condition of easy naturalness of mouth and activity and release of the body just above the waist established, the effect will be that the tone rests easily and naturally on the breath and simply flows out with it, not being driven or forced.

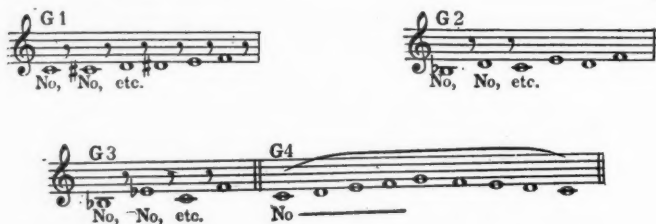
I expect my readers to think this statement over at some length, for not only is it important but it also contains more than a first reading reveals. The true general sensation that accompanies proper tone production is, that the tone is NOT MADE but simply is BREATHED out in response to an act of the will, which, flowing out the breath from the intercostal muscles, floats the tone out with it, while it also quietly dictates the pitch to be sung. Here is material for thought and practise. It should be seen at once that the root of the matter is breath control, and this necessitates a somewhat detailed study of breath action. To that we will first turn our attention.

But before doing so, it will be well to perform a few experiments calculated to test ability to recognize conditions.

These experiments will also afford a test of power to direct the mind. These experiments will be based on the following statement. In order to set up the freedom from strain in throat and mouth alluded to in a former statement, and to leave the larynx free to do its work of pitch-making, the voice, whether in a single sustained tone or in the pronunciation of words to a melody, should be located at the lips, or teeth. Behind these there should be no sensation but that of release and roominess. The breath flowing out in response to the will should hold the tone gently but firmly against the teeth. Let us try it.

Have the members of the choir pronounce the word "no" quietly but firmly as they would in response to a question requiring a negative answer. Observe where the voice is, what the feeling of mouth, tongue and jaw are. If it is done properly, there will be a consciousness that, without effort, the voice is easily placed at the teeth, the lips are sensitively active, the word rests firmly, and deeply, upon the breath at the waist, or just above the waist. From the teeth back and down to the larynx there is no effort. Tongue and jaw are released, only the tip of the tongue being used to form the "n." The word is actually breathed out but made vocal. Have this spoken "n" produced until all that is connected with its production, including the mental act that impels it, is recognized.

Select a pitch, the same as or near that used in speaking, and have the word spoken to it. It will be found that many immediately use a different method of production; the thought of singing supersedes that of easy speech and muscle effort of throat and mouth will become noticeable. The sung "no" should be produced exactly as is the spoken. When this is achieved, have it "spoken-sung" (permit the word coinage) to pitches a half-tone higher. As the pitch is raised observe whether the voice continues forward and an easy production, without hardening the inner surface of the mouth, is maintained. The accompanying illustration gives this experiment in "speech-singing," in varied forms.

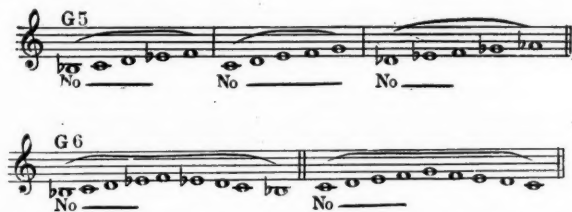


Continue this experiment until it is clear that when one produces a tone on any given pitch as it is done in ordinary speaking, the breath supplies all needed motive power, the larynx produces the pitch automatically and without assistance

from the muscles of throat, tongue or jaw, and that a quiet, but concentrated act of the will controls the entire proceeding.

It is very important that the mental attitude during this experiment be closely observed and understood, for the manner in which the will controls this act is to be applied to the production of sustained singing tone. If the mind performs its function properly there will be no mental effort, no MADE tone. The vocal act is natural, properly placed without push and well poised. The weight of the tone will be where it should be—on the breath of the intercostal muscles. This experiment should be repeated until the chorister has fully grasped its psychology and practical application.

This state of mind attained so that the physical acts involved are the result of will impulse, go a step further by pronouncing the "no" on the first tone and sustaining the vowel through a series of five tones. See that the forwardness and ease are maintained throughout the series and that no change of condition takes place inside the mouth. Also be certain that the breath flows steadily from the rib muscles holding the tone firmly against the teeth, or lips in the case of "o." As the voice rises in pitch there should be no upward feeling, the weight remaining at the ribs and the throat continuing open and the jaw loosely hanging. The effect is as though the sound of "o" were simply sustained somewhat longer than in ordinary speech. There is no thought of MAKING tone; it is simply breathed forward to the teeth. Following is this phase of the experiment in notation:



This experiment will provide work enough for one, or even more, periods that may be devoted to tone improvement. Later lessons will apply it to singing.

Repertoire and Review

With Special Reference to Average Choruses and Quartet Choirs

J. HENRY FRANCIS

"LO THE VOICE OF JESUS"

SONG for medium voice by a composer who has a goodly list of vocal works to his credit, both secular and church. The present number is written in three verses, with slightly different setting to each; but its gospel-hymn style is well maintained, to suit the warm-hearted gospel text. It is easy to sing and not unsuited to the purpose to which it should be used in the services. (Thompson 50c)

"SOMETIME"

This secular song is more melodic in character and more interesting rhythmically, as secular songs should be. There is an interesting introduction for the piano that properly prepares the way for the delightful melody that fills the first page. It might be used as an encore song, as it is short and direct. (Thompson 50c)

WALTER HOWE JONES

"THE TWILIGHT FALLS"

ANTHEM of four pages for quartet or chorus with soprano solo. It is a tuneful work, simple and direct; it seems to be inspirational in its origin rather than manufactured, and though it is not a brilliant melody it is considerably better than the average, for its composer is not writing with a forced hand at any time but is making genuine music that flows along smoothly and gently from start to finish. Its text calls for its use at the time of day when only Episcopal organists, as a rule, can use it; which is unfortunate, as it is simple and easy enough for any amateur chorus and gives opportunity enough for the artistry of the most conceited of quartets, though it may be an artistry of simple expression as opposed to that of vocal pyrotechnics. We recommend it to all choirs able to program it with justice to truth in text. (Schmidt 10c)

A. W. LANSING

"GREAT IS THE LORD"

PRAISE anthem of vigorous character which makes use of an organ interlude with good effect here and there. Our illustration shows the opening measures, with this inter-

lude at its most extended form, followed by all but the last note of the answering choral

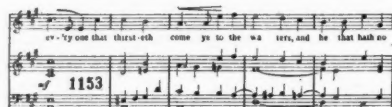


phrase. This "Great is the Lord" phrase is set in somewhat the fashion shown throughout the work, but with harmonic variety, and always with vim. It does not become monotonous by reason of the intermingling of smooth passages and a good soprano solo in the middle. These ten pages of music are excellent for a morning service and can be done as well by quartet or chorus, and the music is handled deftly enough to give a touch of originality to the setting; we recommend it for the average chorus, its music is better than the average. (Schmidt 12c)

WILL C. MACFARLANE

"HO EVERY ONE THAT THIRSTETH"

A GOOD anthem that opens with a glorious passage that is fit to prelude a much bigger conception than the composer has cared to make of the present number. Our illustra-



tion shows the opening passage with the introductory tenor solo. This solo theme is prominent through the number, and the favorable impression the first two staves create is lived up to well enough in the rest of the anthem to make it worth adding to every repertoire, in spite of the unsurpassable setting of the text by Martin; there is

room in the church year for both settings of so good a text. The Composer is inclined to gain length by writing a melody for solo and then for chorus, which any



choirmaster can remedy by omitting the solo entirely, perhaps to the enrichment of the anthem as a whole. It is ten pages in length and ends with a big climax. It is recommended to all chorus and quartet choirs as being worthy of use every year. (Schirmer 1906, 15c)

T. TERTIUS NOBLE

"SAVE LORD OR WE PERISH"

ANTHEM in the composer's usual close-harmony style, with plenty of chromatics and harsh dissonances, in minor key. It is somewhat in the style of the "FIERCE WAS", though to say that it is equally good would be higher praise than a reviewer dare give until he has heard the work done by a competent chorus. There are six pages of music, and the 3-4 rhythm is contrasted with 6-4 and 4-4, and sometimes rather sharply. Manifestly the Composer knows what he is doing and we never run into unexpected chords, nor does the work get beyond the Composer's imagination; he knows the importance of each note and there is nothing amateurish or strained. It must be done unaccompanied and by singers who are sure of every note. (Schmidt 12c)

Twelve "Best Sellers"

From the Ditson Catalogue

WE RESUME the brief reviews of the twelve numbers selected by the stock clerk of the Ditson Company as the ones that are selling most rapidly today;

perhaps the record of sale is one of the most trustworthy guides as to the worth of the numbers. We shall proceed with individual reviews.

JAMES H. ROGERS

"THE LORD IS MY STRENGTH"

FIVE pages of praise music, vigorous for the most part, with a quiet theme for contrast in the middle. The writing is facile and easy to sing, and there is a brief motive in the accompaniment that crops out at the ends of phrases to keep things alive and interesting. For practical service requirements this number easily explains its selling qualities. And the middle section gives a choir an opportunity to do something by way of interpretation. It can be done by quartet or chorus without difficulty and will bear many repetitions. (1916, 12 c)

JAMES H. ROGERS

"SEEK HIM THAT MAKETH . . ."

The Composer is leading us into the unexpected in this six-page anthem. The text isn't a very sensible affair, however poetic and scriptural it may be, so the Composer rightly turns to making moody music and setting the text as accurately as he knows



how, and in the process he gets his singers into many beautiful and unusual turns. The music is really not difficult, and done by a competent choir it will be a fine piece of work with genuine musical interest; perhaps the choirmaster will enjoy it most, for it is a great study in choral interpretation. It is worth adding to the repertoire for that purpose alone, though of course it is suitable for any general morning service, and will add distinction. As an example of what the Composer is doing we quote our sole illustration from the last measures where the tonality of D-flat is suddenly interrupted with a remarkable coda. (1915, 12c)

P. A. SCHNECKER
"MY FAITH LOOKS UP TO THEE"

THIS organist and composer of the previous generation served the church with a long and useful life and I have no doubt that he did his work well and with a genuine love for it. He was not a profound musician, and he had not developed a masterly technic of writing; but unlike many composers, he knew he was limited technically and he therefore restrained himself to inspirational melodies and simple transcriptions of them—the result was that he was one of the shining lights of his day. Our illustration



shows the opening measures of this melody-anthem, with its violin obligato and wide-awake accompaniment. It make beautiful music and is easy to do; with the violin added it is all the better, but the violin is not at all necessary. It can be well done by quartet or chorus, and will certainly be gratefully received by any congregation. (1899, 16c)

WILLIAM R. SPENCE
"O GIVE THANKS"

A VIGOROUS anthem for chorus or quartet that gives ten full pages of praiseful church music, with a middle section that gives much contrast to the spirited movement of the first and last sections. This two-page solo is for soprano or tenor. The recapitulation makes more interesting music than the opening statement, which it should do, and thus helps the anthem to the happy estate of a "best seller". It is easy enough for either chorus or quartet, and the soloist will not have to work unusually hard. (1922, 15c)

FREDERICK STEVENSON
"HEAR O MY PEOPLE"

SIX pages of church music from a Composer who has always been a great favorite, because he writes so much sterlingly good church music. The present number opens

with soprano solo, in the style of a recitative, but with better materials than any but the Bach recitatives have usually been given, and the aria on the second page is a smooth flowing answer to the recitative materials. The first three pages are given to the soloist, and then the chorus comes in on a unison passage on the fourth page, answering the solo. In fact the solo continues throughout, so that the anthem is really a solo, with a final section that uses the chorus to reinforce it. The Composer's usual musicianly hand is evident throughout. (1897, 12c)

J. C. WARREN
"EVEN ME"

THIS beautiful number was reviewed in our May 1921 issue. It is based on a genuinely inspirational melody, which is given in our illustration. This delightful solo for bari-



tone continues for one full page, and then gives place to a short trio for the upper three voices, to be followed by full quartet writing. Again the solo is used, and again the same answering materials, with a beautiful coda. This number is sure to please, and its human text makes it appealing. It combines warm melody and attractive harmony with sincerity and musicianly writing. It is one of the beautiful things in church literature. (1921, 12c)

SAMUEL J. RIEGEL: "THE LORD IS MY LIGHT," anthem for chorus or quartet with brief passage for tenors and basses in unison, with a tenor solo. The anthem opens with a vigorous praise theme which is snappy and worthy; and this spirit is maintained throughout. (Riegel 1917)

JOHN PRINDLE SCOTT: "SUN OF MY SOUL," anthem for chorus or quartet that begins with solo voice and keeps on adding till all four are busy. It is in the Composer's usual style of melody, with nothing strained or unnatural; and it is easy to do. (Flammer 1923, 15c)

Service Programs

NOTE: A program from Rollins Chapel in which a Thanksgiving Musicale was given by a choir of 60 men, has been received, but though the names of the vocal soloists are given on the program there is no mention of the organist or director, nor of the city. Presumably this information may have been included in the letter in which the program was sent, but the mail clerk in assorting mail cannot stop to look through programs to supply such missing data. Readers are requested to see that all the customary information is given on every program sent, and that the name of the organist is especially marked with pen or pencil so as to be readily found by the compiler of this column. Special comments as to size of audience, success of the program or of any special numbers, and comments of any kind that might be interesting to other program-makers, will be welcomed; please write them on the program itself, not on a separate sheet.

CHARLES E. CLEMENS

Goldmark — Im Garten
Wagner — Pilgrim's Chorus
Hofmann — Scherzo F
"Saviour of the World" — Matthews
"Blessed are the Merciful" — Hiles
"Jubilate B-f" — Rees
"On Thee Each Living Soul" — Haydn
(Trio)

"Sun of My Soul" — Berwald

MISS DORA DUCK

Horatio Parker Program

Revery

"Processional Hymn"

"Lord is my Shepherd"

"Te Deum"

"Hymn"

"Before the Heavens"

"Recessional Hymn"

Resiluto

"Romanza"

"Processional Hymn"

"Magnificat E-f"

"Hymn"

"Recessional Hymn"

Concert Piece No. 1

MISS ETHEL MARYOTT

Kinder — Festival March

Lemmens — Fanfare

Franck — Piece Heroique

"Father Lead Me" — Butterfield (Trio)

"He Slumbers Not" — Protheroe

"O How Amiable" — Simper

DAVID A. PRESSLEY

Schubert — March E-f

Zimmerman — Song of Triumph

Chopin — Funeral March (Played as an

Armistice memorial)

Gaul — Chant Triumphal

"Praise the Lord" — Smart

"Hymn of Peace" — Callcott

Musicale

Rogers — Sortie F

Dickinson — Reverie

"Fear not O Isreal" — Spicker

Massenet — Angelus

Lemaigre — March Solennelle

"Ave Maria" — Bach-Gounod

Mendelssohn — Sonata 2

Tchaikowsky — Andante Cantabile

"Stabat Mater" — Rossini

Mr. Pressley is using a 3-45 Skinner with Echo organ, recently installed.

MRS. ZULA DOANE SANDERS

Kramer — Morning Song

Truette — Intermezzo

Dvorak — Humoreske

Mendelssohn — Spring Song

Sullivan — Lost Chord

"Awake my Glory" — Chadwick

JAMES EMORY SCHEIRER

Wagner — Prize Song

Widor — Intermezzo

Wagner — Evening Star

Haydn — Andante

Bach — Sonata 4

JOHN WINTER THOMPSON

Saint-Saens — Elevation

Wely — Andante

McKinley — Cantilena

Batiste — Communion E-m

"Praise ye the Lord" — Swanson

"Oh Our God" — Klein

"Wash me thoroughly" — Rubenstein

Negro Spirituals

"De rock's a renderin"

"I can't stay away any longer"

"In the morning"

"Steal Away" (m.q.) — (Slave Song)

"God of our Fathers" — Schnecker

"Day is past and over" — Storer

EVERETT E. TRUETTE

Bonnet — Poem d'Autonne

Bach — Toccata and Fugue D-m

Truette — Offertoire F

"Cherubim Song" — Tchaikowsky

"Welcome dear Redeemer" — Franck

"For thee O dear country" — Miller

"Harken unto me my people" — Sullivan

"Saviour Thy dying love" — Berwald

MISS IRENE BELDEN ZARING

Pleyel — Adagio (Sym. 12)

Fletcher — Fountain Reverie

Holloway — Duo (Suite Ancienne)

Wagner — Pilgrims Chorus

Massenet — The Angelus

"Hark my Soul" — Shelley

PHOTOPLAYING

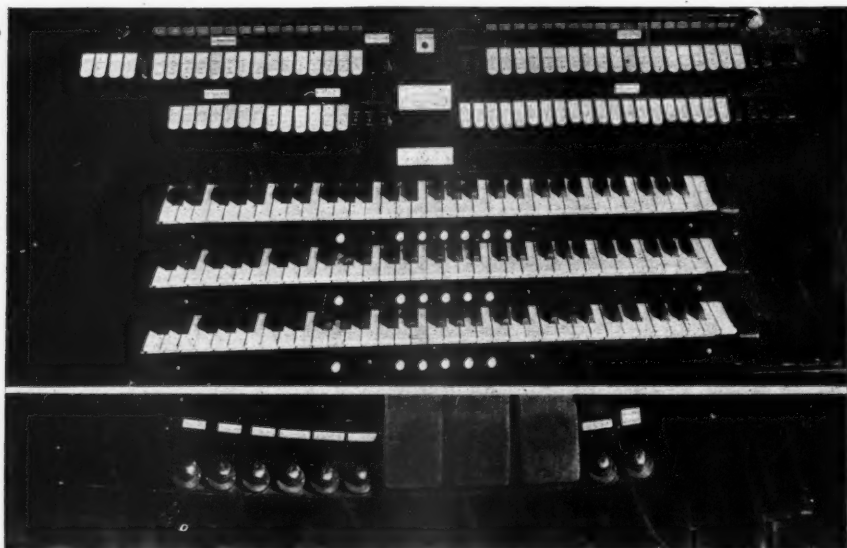
MONTIVILLE MORRIS HANSFORD

Contributing Editor

Capitol Organ, Winnipeg

MR. H. St. J. NAFTEL, organist of the Capitol Theater, Winnipeg, Canada, plays the largest theater organ in Winnipeg, in a house seating two thousand, employing an orchestra of twenty men, with Mr. Earle C. Hill in charge. Mr.

have here the specifications of a unit instrument as built for Canadian theaters. First, as Mr. Naftel himself remarks relative to the two straight rows of stop-tongues in the console, they are not so convenient as the semi-elliptical arrange-



CAPITOL THEATER, WINNIPEG

A Canadian theater organ, built by Warren & Son. The Accom. stop-tongues are to the left in the top row, with the Orch. to the right; Pedal are to the left in the bottom row, with Solo to the right. Double Touch is used in the pedal clavier for trap effects, and on the Accom. clavier for Orch. and Solo couplers

Naftel is strictly a theater organist today, confining his energies entirely to the theater — a proper and wholesome thing for the individual and for the profession. Mr. Naftel possesses one other qualification which recommends him highly to an editorial mind: he presented the specifications and console description of this unit organ in such detail on the first request that not a single question was required relative to the instrument.

With Mr. Naftel's assistance, then, we

ment adopted in the best consoles being built in America today. Otherwise the console presents nothing to be commented on; it is just an ordinarily good type of machine, convenient for the player.

As to the organ itself, the lone Diapason and Tibia seem to be sufficient for a small organ, and certainly the four ranks of string voices, with their various pitches, ought to be useful in a great many ways, if not quite sufficient. The Quintadena, French Horn, and the reeds are entirely on

the right order for concert and theater music, and even also for church music, though we are not concerned with that here. We have then four ranks of strings, seven orchestral or solo ranks (including the Concert Flute and Quintadena), with a single Diapason and Tibia to give backbone: in other words, much flesh and blood, and not too much back-bone — after all,

we do not need backbones too prominently in evidence.

The percussion sets are fine and make merry music, while the eleven traps give a theater organist a fine opportunity to do realistic and humorous tricks to amuse himself and his public.

The idea of using 16' stops derived from 8' registers, stopping the derived stops at Tenor C, is entirely legitimate and serves the player well; it is doubtful if an artis-

CAPITOL THEATER, WINNIPEG
Builder: WARREN & SON 1920

CONTENT: 10" Wind	PEDAL	ACCOM.	ORCH.	SOLO
1 16' 85 †Diapason	16			16-8-4
2 .. 97 †Tibia Clausa	16-8			8-4-2
3 .. 85 †Violincello	16-8			16-8-4
4 8' 73 Viole d'Orechestre		8	8-4	8
5 .. 73 Salicional		8-4	8-4	
6 .. 73 Celeste (String)		*16-8	*16-8	
7 .. 73 Concert Flute		8-4	8-4	
8 .. 73 Quintadena		8-4	8-4	
9 .. 73 †Tuba	8			*16-8-4
10 .. 73 French Horn		8	8-4	8
11 .. 61 Clarinet			*16-8	*16-8
12 .. 61 Orch. Oboe		8	*16-8	8
13 .. 73 Vox Humana		*16-8-4		8
PERCUSSION				
I. Harp		8	8	8
II. †Chimes				8
III. †Orch. Bells			8	8
IV. Sleigh Bells			8	8
V. †Xylophone			8	8
TRAPS				
a. Snare Drum		a		
b. Chinese Block		b		
c. Tom Tom		c		
d. Tambourine		d		
PEDAL				
e. Gong	(e)			
f. Triangle	(f)			
g. Snare Drum	(g)			
h. †Crash Cymbal	(h)			
i. †Cymbal Roll	(i)			
j. †Bass Drum Tap	(j)			
k. †Bass Drum Roll	(k)			
*Tenor C				
†In Chamber 1				

COUPLERS: 7 (all 8')

*to Pedal: A. O. S.
to Accom. (2nd Touch): O. S.
to Orch.: A. S.

PISTONS: 19

†3 P. 5 A. 5 O. 6 S.

ACCESSORIES:

Synthetic Saxophone to Solo
Synthetic Horn Diapason to Orch.

III. String Mixture to Orch.

3 Tremulants

Pedal

Crescendos:

Chamber 1. Chamber 2. Register.

†3 Pedal Pistons

†Reversibles: A-P. O-P. S-P.

*Duplicated in Reversible Pistons

†Duplicated in manual and pedal controls

tic organist would ever be found in a tight corner through the use of these sawed-off stops, and they do give a versatility and variety which are essential to theater playing.

The Second Touch which brings the Orchestral and Solo Organs to the Accompaniment is worth its weight in gold.

We have omitted from the main body of the specifications three synthetic stops —

Saxophone, Horn Diapason, and String Mixture — for the reason that they are merely pistons or couplers in reality and not stops. The reader will find them listed, accordingly, with the Accessories where they properly belong. We cannot accept electric wires and a push-button as the equivalent of a register or stop. A synthetic stop is nothing more than a fixed piston, by whatever different mechanism it may be operated; and its value is no greater.

European Impressions

HUGO RIESENFELD

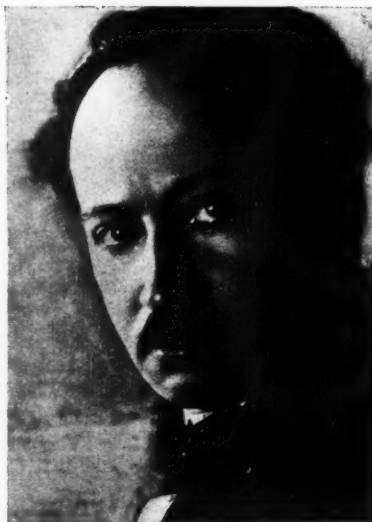
EIGHT years of war have prevented Europe's motion picture theaters from keeping pace with America's.

"While I did not cross the entire continent, I saw enough in European capitals to make a good survey of general conditions. I lived in Paris and made that my headquarters, traveling to London, Brussels, and Vienna on visits. Great sections of the devastated nations have been rebuilt, taking on the atmosphere of American cities with all the houses looking alike. I missed the individuality of the old buildings that I had seen there before the war. The personality of the houses was gone, and in its place long streets of pattern houses.

Due to war conditions, the only picture theaters are of the type reminiscent of our old nickelodeons. They are of the class that we had in America before the Rialto and similar theaters were built with fine accommodations, artistic lighting facilities, comfortable seats, and fine orchestras.

Europe is not to be blamed for its lack of modern picture palaces. Building theaters has been out of the question ever since 1914 when the war broke out. The misfortunes of war have taken a decade out of the lives of the people and, if there were an effort to build places of entertainment, the governmental restrictions would prevent it — all energies are exerted toward solving the housing problems. Homes come first in Europe today — theaters must wait. Naturally, in the obsolete buildings that exist there are no opportunities for experimentation in lighting and the other arts that have made our American theaters such wonderful places of entertainment. It is merely a matter of time, ultimately the

Old World will again rival the New World in this newest and most popular art — the motion picture.



MR. HUGO RIESENFELD

The orchestral conductor who became managing director of three of Broadway's most popular theaters. Mr. Riesenfeld is unquestionably the most prominent musician in the whole realm of motion picture presentation

I found, too, that the patronage in the European motion pictures is almost exclusively of the working people. The middle class and the artisans, who form the backbone of our theater attendance, still do not go to the motion pictures in Europe. Only on special occasions, as, for instance when a super-production is shown, do the middle class and the artisans become in-

terested enough to attend the showings. But these events are so rare that they exert little influence upon motion pictures or picture theaters in general.

While in Paris I associated only with French people so as to better study their likes and dislikes and to get at the core of their problems. I discovered that the new forces of art which exerted the strongest influences were American — not only in motion pictures but also in music.

Naturally, I took the keenest interest in the music which was in vogue in Europe. I attended opera performances, saw music comedies, and revues, and listened to the music which was intriguing the masses. The overwhelming musical force, I discovered, is American jazz. The people want to hear nothing but syncopated compositions. Jazz is heard everywhere. All Europe is swayed by it. Despite the fact that the Europeans have not captured the spirit of our jazz rhythms the populace loves it and demands ever more of it. I truly believe that the knack of conducting and playing jazz can be learned only in this country.

I saw the Daghlieff Ballet and one number, "The Marriage", produced by Nijin-

skaya with music by Stravinsky, charmed me with its wonderful new choreography; but the French revues fell far short of the American productions by Ziegfeld and Mas-sard Short.

"In Paris, too, I discovered one of the most beautiful little pictures — a delightful film sketch of Anatole France's "Cran- quibille", the famous classic of a push cart peddler. I was so delighted with it that I brought it with me. It was put on with a music setting from Charpentier's "Louise".

American films predominate in the European capitals. And their success is due, not to special exploitation, but to the fact that the populace demands them. The people — themselves filled with memories of the eight years of misery that has been their lot — seem to revel in the luxuriance and the life of the American productions.

The future of Europe? Who can tell? Everywhere I found the greatest optimism. The wound of the war is slowly healing. On all sides the devastation is gradually disappearing and the new world which is springing up with such startling rapidity, is combing out the marks of war. Europe is building and is quite cheerful.

Helpful Hints

CHARLES O'HAYER

IT IS very easy to criticize it's said to be, but, after all, is it? There are two kinds of criticism: First is the thoughtless destructive criticism that has no real foundation in fact but none the less through its insidious influence has caused many a heartache and has done no good whatever; and, Second, there is the other kind, the more helpful, suggestive, constructive; broadly speaking it deals with, well Helpful Hints for the Theater Organist.

As business representative of the Los Angeles Organist Club it falls to my lot to straighten out many tangles caused by the first kind of criticism and it gives me a fiendish delight to meet one of these groundless critics and lay a trap for him. But for this present sketch my purpose is not so much to deal with criticism as to give emphasis to the injunction to use actual printed music for the theater. In some localities no other course would be thought of, but not so in those cities that are dominated by theater organists who are said to be es-

pecially famous for their ability to improvise. Their good work is misinterpreted into a bad example by the thoughtless and would-be-constructive criticism first outlined.

Many a young theater organist thinks because an occasional famous player can apparently improvise by the hour, he too can do so. But let him stick to this sort of an idea and he'll find that he does not get very far with it. To be sure, he may be a second Dupre for improvising; he may even excel Dupre, since Dupre's playing is said to be "cold" and the theater beginner's has so much "feeling"—feeling all over the keyboards for the notes he wants and never quite discovers.

First, when you hear one of the "big" organists "improvising" don't be too quick to jump at conclusions. It is quite possible he is playing from memory, an entirely different matter. It was not my purpose in this article to refer to anyone in particular but I should like to, for just this once, refer

to our Mr. Henry Murtagh of the Garuman's Metropolitan Theater. Mr. Murtagh is the premier in his own field. If he thinks up some "novelty" you'll soon see it copied by countless others. And so it goes. Suppose you are an organist from some small town and you come in to see how it is done. You get in the Metropolitan; get a nice seat; hear a concert by a seventy-piece orchestra; see the prologue and all the rest of it. Pretty soon the "organ novelty" is announced and our genial friend rises majestically to view on his elevator-console, "does his stuff", and then majestically presses the "descend" button and the orchestra again get your attention. All right, so far, so good. But pretty soon the orchestra has done their share of the playing and it again becomes Mr. Murtagh's turn. Now look sharp; here is where you are likely to get the wrong impression. You'll see him and his movable console again rising up from the bottomless pit, only this time not so far. You will observe that the console is not lighted, you'll see no music rack, and you'll immediately jump to the conclusion that Henry Murtagh is improvising. Yes, but is he? Certainly. Henry Murtagh does a lot of real improvising; and—he also does a great deal of honest-to-goodness playing from memory. Certainly Mr. Murtagh improvises; but not nearly to the extent that people suppose. It merely happens that Mr. Murtagh is gifted with a remarkable memory and as a consequence, coupled with the fact that his program changes but once a week makes it easily possible for him to play without a light on his stand.

But when you try to adopt his method of playing to your own particular "job" be sure you have his memory and his ability to draw from the best works of the composers without the notes.

Second:—when you try to emulate the example of less gifted but perhaps equally well-known "organists" and "improvise" let me ask: Do you know that if you were to go down to the organ bench while one of these "wizards" was "on duty," and handed him a popular song to play and he hadn't seen it before that he would not be able to read it? Keep that in mind next time you are tempted to fall for the line they try to put out.

Third: don't be afraid to invest in a library of music. If you really enjoy your work you will be more than repaid by the

pleasure you will get out of the ownership of a library.

Use music. Improvise occasionally if you must, but use your own imagination sparingly; with just a little more effort you can use music, set out a program, give better results and be a lot more certain of holding your job. In conclusion, I want to call the readers' attention to Mr. Frank Colby's very ably written article in the September issue of *THE AMERICAN ORGANIST*. I think he had the church organist largely in mind when he mentions the fellow with limited repertoire but take it from me brother (or sister) if you have fallen into this same rut, snap out of it. Read his article and if it applies to you, (and it does if you think you are too clever to need any music to play a picture) apply the lesson to yourself.

If you accept this article in the spirit in which it is written it will do you a lot of good. Such is my sincere desire.

Repertoire Suggestions

H.L.B.

"THE WALTZ OF LOVE", by Armstrong and Dyson, has a fairly interesting waltz verse part and a delightful waltz chorus that makes much of an accent on an off beat followed by a pause—and swings the rhythm along in bewitching fashion. It will make delightful photoplay music on the organ for waltz or for neutral scenes. (Ager, Yellen & Bornstein)

"CORAL SANDS OF MY HAWAII", by Heagney, is an ordinary waltz verse coupled with an exceptionally pretty waltz chorus of good Hawaiian flavor that can be used with fine effect in South Sea Island pictures, and elsewhere as well. (Triangle)

"MOCKING BIRD BLUES", by Heagney, has a good verse part and an even better chorus, with the Mocking Bird tune used as an obligato against the song itself. It is a fine combination, playable with ease on the organ, and even without the old folk-tune it is a fine piece of popular music with good swing to it. (Triangle)

"SAY IT WITH A UKULELE", by Conrad, is better than the average popular song in that it has inspiration behind it and an individual character, and when it comes to the chorus, it grows more musical and attractive. It is desirable for theater use and will be enjoyed by the audience too. (Skidmore)

"HAVANA", by Schonberger, uses jazz rhythm delightfully in the chorus. The verse is perhaps somewhat ordinary, though here too the rhythm is individual; verse is in minor mood, chorus in major. And the chorus, with its Spanish rhythm, is a fine creation for popular use. In a Spanish scene it will be ideal. (Jack Mills)

"CAROLITA", by Levinson, is another Spanish creation. Although the melody is perhaps not as original as that of "HAVANA", the Spanish rhythm in which it is written makes it also well adapted to Spanish scenes. (Triangle)

"LOVE IS JUST A FLOWER", by Lyman and Schonberg, a foxtrot that has an unusually snappy verse that leads into a chorus, the melody of which is made doubly attractive by uncommon harmony. When played on an organ this harmony is made more effective. (Mills)

Points and Viewpoints

A VILLANOUS VILLAIN

EMIL BREITENFELD

Nov. 3, 1923

TO:

Editor of THE AMERICAN ORGANIST.

In great indignation.

Dear Sir,

You have made me spell villain "villian" not only once, but twice, in the article on "Improvising" last month. Darn you, consarn you, may your black soul writhe in the lowest depths of Avernus, may your children's children be movie organists unto the seventh generation. I have always classified as among the lowest forms of animal life, people who chew gum, organists who use the glissando, chestnut worms, and those who spell it "villian." It was a dirty villainous trick and I didn't think there was a villain in your office who could be so villainously villainous. Now then, villain, retract it and restore to me me good name. Hang it all, I may be wrong in 9,643 things but I KNOW I can spell.

TO THE DEAR READER

You know, dear reader, that's just the way with some people. They get their spelling and things all mussed up and then fly at the Editor and blame the whole thing on him. It really is scandalous for a writer not to know how to spell. Mr. Breitenfeld is a graduate of Columbia University Law

School, and I always thought Columbia turned out good spellers at least. Life is so full of disappointments.

(Hey, E.B., let's blame it on the linotyper, the proof-reader, the Ed. and His Assistant; linotyper ought to have gotten your copy right, proof-reader ought to have corrected him, and Ed. and H.A. ought to have raised the divvel with 'em both—none of which none of us did! "You gotta be rugged," as they say.—T.S.B.)

THE "ORGAN NOVELTY"

GEORGE ALBERT BOUCHARD

YOUR correspondent is evidently not in sympathy with the idea. He should not take it so seriously. The "organ novelty" is only a passing fad, and will be non-existent when the "novelty" is no longer a novelty. As devised by Mr. Bush and myself, it bears the same relation to the art of music that the comic supplement does to solid reading matter. These novelties are "Funnies". Mr. Bush is an exceedingly clever sketch (or cartoon) artist. His drawings are exccrutiatingly funny.

While engaged in this line at Niagara Falls, I did manage to apply real musical culture to the work, but this was individual; it could not be done generally.

In our present sets the music is relatively unimportant, except that it must fit. For this purpose a cue-plot is suggested; that is the character and sometimes the names of the pieces are pointed out. The organist would select his own music anyway, so we let him do it. Music is provided with three sets only and they are very successful; we are doing a rushing business. For the benefit and enlightenment of your correspondent I enclose a further list of sets recently added.

"FILLING STATIONS"

Straight comedy throughout

32 slides \$13.25

"MUSIC WITH YOUR MEALS"

Straight comedy

32 slides \$12.75

"AROUND THE WORLD IN TEN MINUTES"

Semi-humorous

33 slides \$13.50

"WAY DOWN SOUTH"

Straight comedy

33 slides \$13.50

"JAZZ"

Song fest using three or four popular songs.

No pictures

35 slides \$13.25

NOTES AND REVIEWS

New York Offers--

By WALTER E. HARTLEY

Guest Critic to T.A.O. Season 1923-24

Charles M. Courboin

MR. COURBOIN opened his program with Franck's *PIECE HEROIQUE*. He went at it with an alert seriousness that established at once an atmosphere, made a "rapport" with his audience. He took pleasure in playing that piece; by that token, so did we. The tempo of the introductory measure was just slow enough to do no violence to the title *Heroique*, yet fast enough to be vigorous; this effect he furthered by a tenuto staccato (this is not a contradiction), thereby saving them from sounding "jiggy." The tempo is worth nothing because a year or two back on this same piece he took it faster—and some criticism for doing so. His changes in tempo, nuances in rhythm, his registration, all threw the composition into a true perspective of interest far too rare. The climaxes "impended" before they arrived, and when they came were most effective whether *pp* or *ff*; yet the intervening passages and episodes lost no interest either. This bespeaks a complete assimilation of a work and familiarity with the instrument that recital appearance implies always (?) and furnishes—let the reader say how often in organ concerts.

And while we're here, let's push this point a bit further. How many violinists of, say, Kreisler's standing, or pianists of Hoffmann's, or singers of similar rating—how many do you know who give three or four DIFFERENT programs a week for a month or more? Why don't they? Wouldn't they do it if they could successfully hold their own at it, artistically, physically, and financially? The rub comes on the first of these three points. Well, then, what's the moral? the

moral for organists? Yes, I know a few exceptions.

Mr. Courboin handled the rest of his program with much the same enthusiastic care as the Franck. He went via Saint-Saens to Bach—but it was the Clavi-chord *PRELUDE AND FUGUE* in D major, played almost in its entirety on the Piano stop.* Such a presentation, in which of course the swell shades were employed, was thoroughly reminiscent of a harpsichord. Next the big *PRELUDE AND FUGUE* (for organ) in A minor, splendidly played, and with most illuminating phrasing in the *FUGUE*. The Lotti *ARIA* "PUR DICESTE" is lovely, but in this arrangement it came perilously near to wearing out its welcome—too long. A Handel *MINUET* and *COURANTE* from *SUITE* for Cello were done charmingly—the latter registered 8 ft. pedal only—why don't we all do this sort of thing oftener? It was very refreshing—almost as much as to hear Mr. Courboin's occasional use of the strings without sub and super couplers. Came Edwin Grasse's *SERENADE*—nicely registered in keeping with the spirit and the harmonies of the piece. The composer's presence and acknowledgments added to its enjoyment. The closing number was Yon's *AMERICAN FANTASIE*—a piece I am not too partial toward—but it went well and took well, with the fiery rendering given it. Rachmaninoff's *SERENADE* was played as an encore, and rich coloring and oriental (?) sway made it most welcome.

If we are interested in program building and had decided to use these numbers, the sequence Mr. Courboin chose would be worthy of serious study.

*The Wanamaker organ specification includes a grand piano playable from the organ console, as is current practise in all important concert organs of today.—Ed.

William A. Goldsworthy

AT THE Washington Irving High School, Sunday afternoon organ recitals free to the public are given "under the auspices" of New York City's Board of Education—that is to say, sometimes they are given, so half-hearted are these "auspices." The only way to gauge the demand for such things is to give them a fair trial, and when an organist is willing to make the attempt to interest people he should be given regular dates in series and instruments in first class condition. All this the Board has so far failed to do. One wonders just what its "auspices" amounts to with Mr. Wm. A. Goldsworthy who is so valiantly doing his best to make an attractive offering of organ music.

In the face of these drawbacks an audience of more than a hundred listened to the diversified program Dec. 9th, Mr. Edward Young assisting with piano.

The opening number, West's *POSTLUDE* in B-flat, was crisply played with good swinging rhythm and despite its name makes a good prelude for such a program. It might be said here that Mr. Goldsworthy is not tied down to any legato school of technic, but freely detaches his notes whenever he believes they need it, yet can go over to a smooth style at will as evidenced at once in the *SERENADE*. Vigorous applause after this last number showed the validity of its inclusion, and the appreciation of its rendition. The next piece, for organ and piano together, suffered from the fact that the two instruments were not in tune with each other, but even allowing for this, there was little evidence in either the music itself or its organ registration, of that color, that flavor, which its title implies. The Demarest *FANTASIA* is very cleverly written to give each instrument its chance, and is interesting and readily followed. Mr. Young's group showed a well grounded player of considerable promise, and his work was encoored with another Chopin *WALTZ*. In the *PARSIFAL* *PRELUDE* the absence of the Tubas was conspicuous; the answer is that they were so out of condition that they had to be disconnected entirely, — another reed stop shared a like fate. Yet even here Mr. Goldsworthy's playing brought out the applause that again proved he had hit the mark in his estimate of what his audiences like, an applause so nearly universal that he might

fairly assume plenty of others who would like to hear what is presented if only they might have the opportunity regularly, with certainty. That they should have such opportunity is abundantly to the advantage of the organ as a popular concert instrument.

St. Bartholomew's

ST. BARTHOLOMEW'S was crowded, barring the galleries, for the service for the Guild; and New York offered plenty of other attractions to musical folk that same evening. It is cheering to find such interest in this type of service—a type whose Guild sponsorship promises in advance shall be the churchiest and most scholarly. It might be added that the building itself is an inspiration and the organ likewise.

With three of the city's best "mixed" choirs, from the Church of the Ascension, the Brick Church, and St. Bartholomew's, joining in one chorus for the occasion, this type of choir was heard at its best. There were in round numbers near a hundred singers, and while the soprano tone predominated all the time, the balance between parts was well maintained, excepting only the low bass; such second bass sections as heard in the Sistine Choir are rare indeed. The quality of tone was beautiful at all times, loud or soft, in single parts, or unison, or harmony; and while I personally may prefer the boy sopranos in church chorus because of a certain homogeneous blend, yet the tone of the soprano and alto sections of this triple choir could not by any stretch of the imagination be labelled "unchurchly." Enunciation was above the average — to achieve any sort of choral enunciation with a tri-partite group is no mean feat. Of supreme loveliness were numerous pianissimo passages, and pianissimo "fade-aways," occurring mostly in the service proper.

The service began with Liszt's *FANTASIE AND FUGUE ON B-A-C-H*. Now I might be numbered among the un-admirers of much of this composer's music, particularly that for organ, but Dr. Clarence Dickinson's playing of it will long remain in memory as a delight. There was fervor with dignity, bold freedom and dash with yet a telling restraint: all these qualities figured in a balanced rendering that alone can give this music its meaning. Even so it is impossible to maintain interest through the early mid-

dle section of the FUGUE—monotony is there which cannot be dodged; possibly a less persistent use of manual 16 ft. might have helped. In his choices of tempo, as in his SPACING of section and phrase Dr. Dickinson evidenced a just appreciation of the sonority of this fine building; he made it churchly music despite the florid passages; proof of well placed confidence by those who requested this number.

The Processional was "For all the Saints", sung not to "Sarum" but to Vaughan Williams fine "Sine Nomine". The name of the tune, coupled with the fact that its composer appeared on the leaflet score as "Anon", robs this composer of credit for a glorious splendid setting for the words. The first verse was sung by the distant choir, unaccompanied; the singers entered to the organ interlude (the tune played through on nearly full organ), then followed the second verse with similar interlude with varied harmonization, and so on. When the sopranos had reached the foot of the main aisle and started the length of the church toward the altar they were led by three trumpets, and after the women came three trombones leading the men; all these in unison. The Recessional was handled the same way except that the brass instruments came back up the main aisle alone, playing, while the choir whom they had led down the central aisle marched, singing, along the south aisle to the choir rooms. It was in this one verse alone, that organ, brasses, and voices, were welded into a single rhythmic whole capable of inspiring a "congregation" to sing in spite of themselves or itself. There can be no confidence in a precarious leadership, and through most of these two hymns the organ "fudged" ahead mercilessly. This no doubt maintains the pace, but "is the game worth the candle?"

The Psalm was excellently done to an Anglican Chant, by part of the chorus only, presumably those familiar with chanting. There was "swing" without haste — a vitality quite satisfying. The verses, the prayers — in fact the whole of the choral service was artistically finished. The Creed was in unison monotone, but very few in the body of the church essayed it. The MAGNIFICAT AND NUNC DIMITTIS, Stainer in B flat, are sterling work of this composer at his best — their festival flavor was enhanced by judicious use of the brass instruments mentioned.

Anthems of a proportion and a dignity suitable to such an occasion are hard to find, but even so, Mendelssohn's "LAUDA SION" is not quite my idea of a "wonderful time". It is thickly tedious, there is too much re-statement of ordinary stuff. In an early fugal lead the basses contracted a severe case of flatting, and the disease proved contagious as usual, but the second chorus, which is fine religious music, was very well sung, and the dramatic appeal in the opening of the third chorus was vividly and convincingly done. The last few pages of the work are intrinsically beautiful, as though Mendelssohn might be atoning for some earlier sections, and the interpretation and rendering were equally beautiful. So too with Wesley's fine vesper hymn, "Lead Me, Lord", and Stainer's "Sevenfold Amen."

Not having space in a music report to do justice to the Rev. Dr. Leighton Parks' excellent address, it must suffice to say that it was apt, and up to the mark of the service. This can not be construed as "damning with faint praise".

Following the Recessional, "O Quanta Qualia", a large majority of the congregation sat through the Postlude, late as was the hour. Fleuret's TOCCATA in C minor as Miss Jessie Craig Adams played it was worthwhile. She gave it sparkle and speed without blur, gave it plenty of registration changes to make it interesting yet none sepctacular and none that interfered with rhythm, and showed effectual mastery of both piece and instrument.

A negro cook, who was also solist in her local chapel, was overheard at the telephone insistently defending her next Sunday's selection with "O yes, O yes, it's sacred but lovely! 'Deed it is!" This would indicate a difficulty in finding music that was both — ask any choirmaster how real. Certainly no Guild academician could quarrel with the dignity nor musicianship of the numbers chosen to make up this fine service — and no lover of the beautiful in music but must have enjoyed nearly all of it. It was high standard production, the kind to make any man in the profession proud of the organist under whose careful planning and preparation and playing all the "nefarious" details eventuated into such a service. No name was given on the program, but one can fervently say "It is a good thing to give thanks unto the Lord" as David McK. Williams does it.

Reperoire and Review

With Special Reference to the Needs of the Average Organist

HOPE LEROY BAUMGARTNER

IDYLL

NINE pages of very serious music, though tuneful in a classic and severe way. The Composer adopts an idea from KAMENNOI OSTROW, but he improves upon it—much to the regret of my right hand; though the piece is worth the effort it takes to make that member do its work properly. Our



illustration shows the opening theme, and this interesting and musical figure for the right hand. This severe style of theme is continued for three pages and is then displaced by contrasting materials *molto agitato*, with much life of movement, but not boisterous in volume. And for the recapitulation the Composer gives his classic melody a new accompaniment—which is a worthy procecedure. It is by far the most creditable of his published works to date and if he is able to handle his inspirations as well as he has manipulated his present theme, he will write his name among the real Composers of the world of organ music.

For the church it makes a suitable prelude or postlude, and on the recital program it is fit to be used by any who can do it justice from the interpretive standpoint—though it is very severe music and will not be entertaining unless the player is as much of an artist as the Composer expects him to be.

It is excellent for restrained scenes of high quality dramas, where its severity will furnish the right background for the screen. (Gray 1922)

CLIFFORD DEMAREST

FANTASIE

FOR organ and piano, the work Mr. Demarest considers his best, or at least it is his favorite. The illustrated reviews of *THE AMERICAN ORGANIST*, the most unique in the world of music journalism, are and always have been one of the main features of the magazine. When it came to the celebration of our one thousandth illustration for these reviews, the honor was given to the favorite

work of Mr. Walter C. Gale (see issue of January 1923); Mr. Gale was associated with the foundation of the magazine and its first issues. The one thousandth and



first illustration is given to Mr. Demarest's *FANTASIE*; Mr. Demarest followed Mr. Gale in office and lived through many turbulent days in close association with the early issues of the magazine. Our illustration shows the piano and organ parts for the first few measures, where the theme is definitely announced. The second illustration



shows a more musical intermediary theme from the middle of the work, also giving both piano and organ parts. From these two illustrations the reader will form some idea of the thematic content and musical interest of this unique work. Though it opens rather sedately and thematically, the mood is by no means sedate or reserved; on the contrary it makes concert music of a fine flavor, and when this is coupled with the novelty of the piano and organ in combination, the audience is sure to be captured wholesale. It is not difficult to play but it would be difficult to give a detailed review; however, such a review is out of place, for those in a position to give the work adequate presentation are already assured of its character and interest by the Composer's name and by the two excerpts quoted.

In the church it can hardly ever be heard because of the lack of equipment; its mood and length make it suitable for a morning or evening prelude — perhaps there are some churches where it can be given. It will prove an attraction and draw larger congregations. On the concert program it

will be a novelty of genuine attraction and it ought to be heard wherever a piano is available with the organ. The organist who gives it presentation gains added esteem from the general public opinion.

In the theater it will make a good organ "novelty" number, or solo, or perhaps accompaniment to some special scenes — which are too involved to permit of any more daring suggestions. The theater organist has a piano and a pianist with him always; why not make use of them? The more such novelties the organist can put over, the more public and managerial attention he favorably attracts to himself. (Schirmer \$1.50)

J. FRANK FRYINGER
SERAPHS STRAIN

EIGHT pages of organ music, founded largely on one theme, thus gaining unity. After four measures of introduction the theme appears as a righthand melody over a lefthand part that uses semiquavers to the discontent of players of limited technic; but this treatment is not continued very long and the theme then appears with echo-like chords between the hands, right answering left. And then the melody is superimposed on an upward arpeggio for both hands, somewhat after the treatment of the famous Sturges MEDITATION, where the effectiveness depends upon registration. The fourth page presents a new theme—chords in the right hand, one to the measure, an upward and downward arpeggio in the left. Chimes are used for accents here and there. All through the piece the Composer is driving for practical music of the kind the average audience can understand and enjoy, and he has succeeded with good grace in the production of a piece that will rank with his better organ numbers already reviewed in these pages. It is fairly easy to play, and of good enough length to be of use in both church and theater.

It is probably too long for an offertory, though it makes a fine evening postlude, especially if the congregation will sit quietly and listen. It will otherwise serve best as the evening prelude.

Theater organists will find it best suited to very quiet evening or moonlight scenes; it is quiet and reposeful in mood throughout. (Gray 1923 75c)

WILLIAM LESTER
"SPANISH GYPSIES"

FORTY-SIX pages of music called a Choral

Dance-Suite, for mixed voices, or for women's two-part or three-part chorus—three versions, with piano or orchestral accompaniment, written by a composer whose name insures good choral writing. There are three movements; NOCTURNE-SERENADE is a lovely bit of Spanish music with typical rhythms to enhance the pretty melodies, and it will take with every audience. THE DANZA begins on page 8, and gives another fine bit of Spanish coloring, with the lovely melody and catchy rhythm; and again the audience falls victim. PASQUITA begins on page 17 and is in minor mood; in the reviewer's opinion it is not the equal of either of the two shorter movements; but when it is put to the test of actual rendition it will no doubt sustain its share of the interest. It is easy to sing and could be done by a quartet; it ought to be done by most of our choral organizations. If you want something new and good and lively and interesting, get it. (Fischer 40c)

PIETRO A. YON
SONATA ROMANTICA

THE third SONATA by a Composer who has always had a real message in everything he has published. It is 33 pages in length and there are three movements.

INTRODUZIONE ED ALLEGRO

The introduction presents a harmonized version of the main theme of the SONATA, in heavy chords, at slow tempo, and with striving toward discordant effect. The second page presents a running cadenza for the hands, and the third page begins the theme and exposition of the first movement,



as shown in our illustration. First movement form does not seem to carry much importance; rather is the effort towards a melodic movement. After the usual exposition of the first theme it is continued extensively in dialogue form, and what we might look for as the second subject or answer appears in the nature of a middle section on the sixth page. It is given extensive treatment and then the main theme is played against a running ornamental figure, to be followed by a new treatment of the second subject, which in turn leads back to the opening theme. It makes heavy

musical diet for musicians, but for the most part it is not difficult for serious students.

ADAGIO

Our illustration shows the theme of the ADAGIO, which appears after a few measures



introduction in original fashion. A second theme is used for the construction of this movement and plays an even more extensive if not more important part than the main theme; there is a close unity of thematic content between the themes of the ADAGIO and those of the ALLEGRO, though the import and development of each are quite separate matters. Again the Composer uses the block style of building—a section of this, a section of that, another section of something else, etc., which at least will suggest registrational variety to those who are inclined to neglect registration.

FINALE

But the best movement of the three is the FINALE. It opens with virtually the same introduction as the ALLEGRO, and then turns



into a delightful passage which we illustrate from a later appearance as in our third excerpt; here the Composer is driving for musical interest rather than technical and thematic, though he is none the less able to use excellent thematic materials. This style is continued through various tonalities for several pages and then a contrasting theme of great richness is used as shown in our



fourth excerpt; in its place in the SONATA it has a fine effectiveness. There is a fine mixing of themes in the pages following and they build up to a climax for full organ as the piece ends.

Again the Composer has not been willing to write merely Sonata No. 3; instead he has written SONATA ROMANTICA. He has given his creation an individual identity, an

individual aim. In the main it is not difficult. Its conciseness will aid its presentation and encourage its public performance. It is dedicated to the Composer's concert manager, Mr. Jacques C. Ungerer, organist of St. Patrick's Cathedral, New York. (Fischer 1922, \$1.25)

A COURSE IN HARMONY

JOHN WINTER THOMPSON

A BOOK of 112 pages beginning at the foundation of the music world and building up to a point where the student ought to be able to go out and take a walk in it for his own enjoyment. Perhaps the best way to review the book is to tell what the Author has to say about it.

He says, first, that another book on harmony does not seem to be greatly needed—unless you are not satisfied with those already written. And a great many teachers and students are not satisfied today with books that only teach and never lead. The Author thinks “smaller steps and more of them” are necessary, and that “at least half the student's time should be spent on keyboard work”—with which every modern teacher and student will agree. Mr. Frederick Schlieder says the reason American musicians are such impossible improvisors is that their text books from the very start teach them to think of music as little black dots to be scientifically arranged on paper instead of tones and combinations of tones to be drawn from a piano by ten fingers, and he is eminently right. We might just as well teach painting by resolving colors to certain mathematical formulae and then writing out long, laborious tables.

Mr. Thompson takes a long step in advance when he founds his system on this principle.

“The necessity of original work seems to have not been fully realized” in most treatises, says the Author, and he proposes a “complete demonstration of every step” as the remedy of many of our present systems' faults.

All of which ought to commend this little book very highly to progressive teachers and earnest students who desire to become something more than copyists. (White-Smith \$1.25)

THE HONESTY BOOK

THE National Honesty Bureau, 115 Broadway, New York, has issued a handsome book

of 60 pages in the interests of trying to bring back to American citizenship a sense of honesty. It is so written as to serve as "A Handbook for Teachers, Parents, and other Friends of Children"; the Bureau is sustained by the National Surety Company of New York.

The book is divided into various sections, one of which is based on records from the courts and press of the City showing what happened to others who were not honest. The idea is to show by comparison what the rewards of dishonesty usually are and what those of honesty are.

"We have come to a national moral emergency," says the preface to the book, and so we have. There is so little honesty left in diluted America that we are but a mere step above the lower nations of Europe in our practise of honesty, however much above them we may be in our ideals. It would seem that "The Honesty Book" would be more valuable in the curriculum of our public and private schools than any of the others now included. Wouldn't America be a "grand and glorious" country if Americans were truly honest?

VARIOUS

BACH: FUGUE IN D-MINOR, known as "The Giant," from the excellent Widor-Schweitzer edition, issued separately. Its seven pages are excellently engraved and the edition makes it available for those who desire only occasional works of Bach. The theme is one of the shorter inventions of the master of fugue and though there are elements of beauty in both theme and development, the popular sub-title is rather misleading unless it be taken as the edition suggests to indicate the heavy striding figure that recurs in the pedal passage here and there. It is not one of the more difficult fugues by any means. (Schirmer 1923, 60c)

BULL (ADAMS): "CHALET GIRLS SUNDAY," a two-page version of an Ole Bull melody that is well known, for chorus or quartet of women's voices, the soprano taking the melody against the accompaniment in minims of the other three voices, without instrumental accompaniment. Its text is neither secular nor religious; though apparently intended to be secular, it seems more religious than secular. The music is simple and appealing; the number is sure to make a hit on a program if well placed

in contrast with bigger and more pretentious things. It is easy to do and moderate in range — with an F the worst the second contraltos have to do. (Summy 6c)

E. S. HOSMER: OFFERTORY in G Minor, and if the publisher doesn't think enough of his own product to properly engrave it, how can he expect a reviewer to think enough of it to properly review it? The piece is more of a prelude or old-style postlude than an offertory; I cannot conceive of any sensible organist's using it as an offertory without getting a complaint from his minister. Vigorous music has its place at the beginning of the service, and this is a vigorous bit of music of good character; a piece that could be used every year by many organists. Perhaps we should explain that the trouble with the engraving is not in its quality but in the fact that the publishers put on a D. C. sign at the end of the middle movement and politely or otherwise ask the organist to kindly turn back two leaves and merely play the beginning again — a procedure which if practised in a sermon would cause a riot; it would cause a riot anywhere. If a composer is poverty-stricken for ideas and too lazy to even re-hash those he already used at the beginning — and it is expected that a moderately industrious composer will at least give some variety in these materials when they are repeated in the recapitulation as they should be — why should he expect much respect from a publisher or any at all from a performer? (Presser 60c)

RACHMANINOFF: PRELUDE in G Minor, transcribed for the organ by Mr. Gottfried H. Federlein. The piece needs no introduction to modern musicians; of course it is not the equal of the first PRELUDE by this composer, and it was apparently produced because the first made such a success of it. It does make good music, however, and would be especially fine for dramatic use in the theater. It is not easy, nor very difficult. (Schirmer 75c)

ALEXANDER RUSSELL: "SONG OF THE BASKET-WEAVER," arranged by Mr. A. Walter Kramer as a violin-piano duet. This excellent organ number, reviewed in our February 1922 issue, makes an equally good violin solo; it is serious but tuneful and atmospheric music of a fine quality, which ought to be in every organist's repertoire. (Fischer 60c)

Points and Viewpoints

A RECITAL PROGRAM IDEA

MRS. NETTIE SWENDBY

AN organist came to play the first recital on a new organ but people didn't get his program—Bach, etc. etc. So some of my friends in the church have asked me for this kind of a program. They want to hear the registers and know their names—hence the program. The Chimes seem to be attracting interest—so I shall give them Chimes. They want to hear the Vox Humana too. Well, I am going to try to please the good people.

I have arranged the program to bring out the voicing of the registers to show the people that the organ is really an orchestra under one person's ten fingers.

I have not been asked to take the organ as yet. I want a little money for my work and there are church members who play and are giving their services—not to the satisfaction of the general public, I can tell you—same old story.

Both the theaters here are employing youngsters who know so little about their work that it is pitiful to think that the people pay out good money to hear organs mutilated.

Bennet — Godolphin Overture

Clarinet, Diapason, solo stops.

Suppe — Poet and Peasant Andante Maestoso

Cello solo stop.

Chopin — Valse Df

Concert Flute, Flute D'Amour, Gemshorn.

Smith — First Call of Spring

Mixed stops.

Sousa — Semper Fidelis March

Full Organ, Diapason, Piccolo

Lefebure-Wely — Hymn of Nuns

Vox Humana, Bourdon

Schubert — Serenade

Violin solo stop.

Ethelbert Nevin — The Rosary

Aeoline.

Vespers

Chimes, Vox Humana.

Stebbins — In Summer

Aeoline, Oboe, Full Organ.

American Folk Songs

Old Black Joe Vox Humana

Old Folks at Home

Cornet Solo.

My Old Kentucky Home

Saxophone

Sousa — Stars and Stripes Forever

ROYALTIES

PAUL E. THOMSON

THE campaign for the purchasing and featuring of American compositions has interested me, but it seems to me there should first be set in motion a movement to get the publishers to pay the composers their royalties so that we purchasers could feel we are doing the poor fellows some good. It is not a personal grievance that stirs me to write for all I have from the publishers is a beautiful collection of their letters of regret sent with rejected manuscripts.

This last summer I had some dealings with a New York City composer and in one of our conversations he told me of a violin composition of his that had paid him eight dollars royalty the last year from perhaps the most prominent publishing house of the country—a grotesque sum since three of the clerks of this house, two of whom did not know him, had told him that this piece was the house's "best seller."

Another thing I wish you could get the publishers to do is give us suitable program notes material with each composition. Many of the new composers do not stand a chance of getting even their birth place on the average program.

THE WOODEN AGE

J. B. GRAHAM

HAVING recently been courteously treated in respect of enquiries to you for information about American organ building publications, I had ere now intended repaying your kindness by sending you a cutting from a British magazine describing an Italian's invention of a typewriter-with-organ-manual-keyboard. This cutting has been unfortunately mislaid. It had photo print of the affair which seemed to be little larger than ordinary typewriter: The "organist" could play over his music on the machine and hey-presto the composition was printed (standard notation).

Now I have had idea long time that "ivory-and-ebony-manuals" belong to wooden age of engineering.

In the North of England today you can

see steam engines well over 100 years old, still in regular use,—in some cases there is large portion of wood in their construction.

One old colliery engine has a piston made of an oaken beam; still in use, but you do not therefore say that the engines of a motor-car or aeroplane are not better. You do not say that the aviator or motorman does not know how to handle his machinery, because he never did attempt to run a steam engine built of wood?

But, there were organs and organists in the good old days when wood was the only stuff used in making machinery usually—and the organs had the neatest keyboards built to suit that construction—and the organists had styles of fingering and technic of the keyboard to suit. Those are used today.

Consequently it is impossible for an organ

today to be built unless to an ivory-and-ebony-manuals console wherein each key is the size of a dinner-knife handle—my idea is that a console should be made with manuals once for all abandoning the obsolete dimensions of that wooden age of organ work. If the men who invented organs and pianos in those old days had had use of aluminum and electricity for mechanical basis of their action-work, do you think that they would have spread out big straddling keyboards like organists are still being trained to use? Would they have ranged their manuals in impossible tiers?

Why cannot we have consoles with one only keyboard to do for all uses, the keys closely set together and each key no larger than waist-coat button? Put them all in compact plane, rank sectioned; with small stopknobs at margins.

Recital Program

PALMER CHRISTIAN

NATIONAL FEDERATION MUSIC CLUBS

American Program

Rogers — Concert Overture Bm
Stebbins — In Summer
Jepson — Pantomines
Borowski — Sonata 3 (ms)
Stoughton — Pool of Pirene
DeLamarter — The Fountain. Legend. (ms)
Barnes — Caprice
Dickinson — Reverie
Hyde — Le Bonheur

JOHN CONNELL

TOWN HALL — JOHANNESBURG, S. A.

Selections

Widor — Marche Pontificale
Baldwin — Finale (Son. Cm)
Jepson — Pantomine
Boccherini — Minuet A
Schubert — Military March
Wagner — Tannhauser Overture
Improvisation
Wolstenholme — The Tritone (Concert March)
Kinder — Toccata D
Yon — Minuetto antico

CHARLES RAYMOND CRONHAM

DARTMOUTH COLLEGE

Request Program

Bizet — Fantasia Carmen
Rimsky-Korsakov — Hymn to Sun
Borodin — At Convent
Swinnen — Chinoiserie
Wagner — Lohengrin Prelude
Massenet — Meditation

Jessel — Parade of Wooden Soldiers

Rossini — Overture William Tell

ARTHUR DAVIS

CHRIST CATHEDRAL — ST. LOUIS

Selections

Dvorak — Largo (New World)
Johnston — Midsummer Caprice
Elgar — Pomp and Circumstance
Davis — Sorbie
Torjussen — Norwegian Tone Poems
Macfarlane — Scotch Fantasia
Stewart — Spanish Military March
Wagner — Magic Fire Scene
Mason — Cathedral Shadows
Beethoven — Minuet G
Yon — American Rhapsody

CLARENCE EDDY

LUTCHER MEMORIAL — ORANGE, TEXAS

Selections

Russian Boatman's Song
Dawes — Melody
Groton — Afterglow
Salter — Aspiration. Souvenir.
Stewart — Processional March
Dunn — Dawn's Enchantment
McKinley — Cantilena
Borowski — Sonata Am
Wolstenholme — Bohemesque
Stoughton — Wild Judea Stretches

ARTHUR H. EGERTON

ALL SAINTS — WINNIPEG

Selections

Harwood — Sonata C sm
Dupre — Ave Maris Stella

Dubois — La Fete-Dieu
 Parry — Fantasia Gm
 Bonnet — Poeme d'Automne
 Reubke — Sonata 94th Psalm
 Couperin — Passecaille

HENRY F. EICHLIN

ST. JOHNS LUTHERAN — EASTON, PA.

Selections

Nevin — Will o' the Wisp
 Frysinger — Reverie
 Liadow — Music Box
 Bach — Fantasia Gm
 Schubert — Ave Maria
 Guilmant — Torchlight March

LYNNWOOD FARNAM

HOLY COMMUNION — NEW YORK

Pupils Recital

Boellmann — Tocatta and Prayer
 Mrs. Olga Mendoza, N. Y. C.
 Widor — Intermezzo (Son. 1)
 Ravel — Petite Pastorale
 Gale — Sunshine and Shadow
 Harold Ramsbottom, Calgary
 Bach — Aria F
 Vierende — Carillon
 Miss Ellen M. Fulton, Seranton
 Widor — Allegro Vivace (Son. 5)
 Widor — Adagio (Son. 6)
 Bach — Prelude and Fugue Am
 Leo Verrees, N. Y. C.
 Bach — Fugue Gm
 Charles I. Davis, Jr., Seranton
 Bach — Hark A Voice Saith
 Vierende — Allegro Vivace and Final (Son. 1)
 Alfred Greenfield, St. Paul, Minn.
 MRS. KATE ELIZABETH FOX
 CHURCH OF REDEEMER—MORRISTOWN, N. J.
 Maitland — Concert Overture
 Schuman — Canou
 Bach — Toccata and Fugue Dm
 Bach — Air for G String
 Russell — Bells of St. Anne
 Sibelius — Finlandia
 Guilmant — Dreams (Son. 7)
 Vierende — Finale (Son. 1)

HUGO HAGEN

ST. JOHNS EVANGELICAL — ST. LOUIS

Guilmant — Sonata 4
 Bach — Aria (Suite D)
 Boccherine — Minuet A
 James — Meditation a Sainte Clotilde
 Lemare — Morning Serenade
 Stebbins — A Memory
 Nevin — Will o' the Wisp
 Buck — Last Rose of Summer
 Russel — Bells of St. Anne
 Hollins — Concert Overture C

EDWARD HARDY

GRACE EPISCOPAL — BUFFALO

Guilmant — Grand Chorus (Son. 2)
 Schubert — Music from Rosamunde
 Bach — Fantasia and Fugue Gm
 Wolstenholme — Boat Song

Widor — The Chase (Son. 2)
 Herbert — March of Toys
 Wely — Distant Storm

CARROLL W. HARTLINE

TRINITY LUTHERAN — READING, PA.

Boellmann — Suite Gothique
 Kinder — In Moonlight
 Nevin — Will o' the Wisp
 Gounod — Marche Romaine
 Tchaikowsky — Marche Slave
 Saint-Saens — Le Cygne
 Yon — Humoresque
 Kinder — At Evening
 Yon — Concert Study (1)

RAY HASTINGS

FIRST M. E. — SANTA MONICA, CAL.

Selections

Saint-Saens — Swan
 Liszt — Liebestraum
 Bach — Cathedral Prelude and Fugue Fm
 Wagner — Pilgrims Chorus
 O'Haver — At Sunset
 Hastings — Just for Fun. Caprice Heroic.
 Schubert — Ave Maria

WALTER HEATON

COVENANT M. E. — READING, PA.

Grey — Maestoso and Canto (Son. A)
 Bach — Adagio and Presto Concerto G
 Grison — St. Cecilia
 Cadman — Cuban Sketch
 Whitney — Vesper Hymn
 Wachs — Musetta
 Wagner — Pilgrims Chorus
 Sturges — Caprice
 Strelezki — Caressante
 Giraud — Fantasia
 Langey — Chinoiserie

CHARLES HEINROTH

FIRST METHODIST — EAST LIVERPOOL, OHIO

Rossini — Overture William Tell
 Martin — Evensong
 Macfarlane — Scotch Fantasy
 Rimsky-Korsakoff — Song of India
 Hollins — Spring Song
 Lemmens — Fantasy Em (The Storm)
 Thomas — Gavotte Mignon
 Wagner — Evening Star
 Widor — Toccata

A. LESLIE JACOBS

FIRST BAPTIST — SAVANNAH, GA.

Stoughton — Persian Suite
 Godfrey — Reverie Pathetique
 Bach — Little Fugue Gm
 Meale — Magic Harp
 Wolstenholme — Allegretto Ef
 Sibelius — Finlandia
 Stebbins — Swan
 Rogers — Scherzo (Son. Em)
 MacDowell — To a Wild Rose
 Franck — Piece Heroique

FREDERICK C. MAYER

CADET CHAPEL — WEST POINT

Roubier — Une Fete a Trianon

Gounod — Sanctus St. Cecilia
 Old Spanish — Seixes
 Polleri — Fantasia

HUGH MCAMIS

FEDERATED MUSIC CLUB — WICHITA FALLS
 Clerambault — Allegretto
 Widor — Sonata 4
 Tchaikowsky — Andante Cantabile
 Franck — Piece Heroique
 Parker — Arietta
 Dickinson — Berceuse
 Vierre — Finale (Son. 1)

CHARLES H. O'HAVER

FIRST CONGREGATIONAL — SANTA BARBARA,
 Gounod — Grand Processional March
 Rubinstein — Kamenoi Ostrow
 Dvorak — Humoresque
 Wagner — Pilgrims Chorus
 Bach — Cathedral Prelude and Fugue
 O'Haver — Reverie Df
 Hastings — Caprice Heroic
 Schubert — Ave Maria
 Verdi — Triumphal March Aida)

ALEXANDER RUSSELL

PRINCETON UNIVERSITY

Selections

Dupre — Cantabile. Maestoso.
 Kinder — Exsultemus
 Borowski — Sonata 2
 Russell — Bells of St. Anne
 Bach — Gavotte E. Gigue A.
 Boellmann — Carillon
 Baldwin — Sonata Cm
 Saint-Saens — Prelude Deluge
 Borowski — First Suite
 Russian Folk Song—Song of Volga Boatmen

SUMNER SALTER

WILLIAMS COLLEGE

Bartholdy — Sonata 1
 Russell — Bells of St. Anne
 Wagner — Lohengrin Prelude
 Jongen — Song of May
 Guilmant — Lamentation
 Fletcher — Fountain Reverie
 Borodin — At the Convent
 Widor — Toccata (Son. 5)

RAYMOND ALLYN SMITH

UNIVERSITY OF ILLINOIS

Selections

Saint-Saens — Fantasie Op. 101

Nevin — Will o' the Wisp
 Guilmant — Sonata 4
 Borodin — Au Couvent

MISS VIRGINIA CARRINGTON-THOMAS

WANAMAKER AUDITORIUM — NEW YORK
 Bach — In Thee is Gladness
 Bach — O Man bemoan. Toccata and
 Fugue Dm.

Jepson — Pastel
 Parker — Romanza
 Carrington-Thomas — First Mvt. Sym.
 Carrington-Thomas — Canon
 Lemare — Chant de Bonheur
 Widor — First Mvt. (Son. 6)

JOHN M'E. WARD

CENTRAL HIGH SCHOOL — PHILADELPHIA

Gounod — Marche Militaire
 Gabriel-Marie — La Cinquantaine
 Rodgers — Bridal Song
 Gounod — Marche of Marionette
 Dvorak — Humoresque
 Faulkes — Concert Piece

WALTER WILD

CLINTON CONGREGATIONAL — BROOKLYN

Handel — Overture Occasional Oratorio
 Widor — Andante and Scherzo (Son. 4)
 Dvorak — Largo (New World)
 Macfarlane — Spring Song
 Tchaikowsky — Andante Cantabile
 Guilmant — Marche Funebre et Chant
 Wolstenholme — The Answer
 Yon — Primitive Organ
 Hollins — Grand Choeur Gm

PIETRO A. YON

SCOTTISH RITE CATHEDRAL — ? ?

Pagella — Sonata 2
 Ungerer — Frere Jacques Dormez Vous?
 Bach — Toccata and Fugue Dm
 Ravanello — Christus Resurrexit
 Boex — Marche Champetre
 Yon — Rapsodia Italiana. Echo
 Yon — Concert Study 1
 Yon — Cromatica Son. 2 Gesu Bambino
 Bach — Preludio et Fuga Am
 Angelelli — Tema E Variazioni
 Remondi — The Drop
 Weaver — Squirrel
 Yon — L'Organo Primitivo
 Yon — American Rhapsody

News record and Notes

Edited by H.L.B.

PERSONAL NOTES

ALFRED COATES, British composer-conductor, who takes the place of Eugene Goossens, leader of the Rochester Philharmonic Orchestra, gave the first of a series of ten concerts Jan. 16.

JOHN CONNELL, internationally known for his work as Municipal Organist of Johannesburg, South

Africa, figured prominently in the December festivities when the Dutch colony celebrated the defeat of Dingaan on the 16th of December in 1848. For this anniversary Mr. Connell prepared a special setting of the 124th Psalm to an old Dutch tune, which was published for use by the choirs in Johannesburg Town Hall. It is a distinctive bit of choral music

with peculiar flavor and could be used for Dutch congregations anywhere with telling effect.

OLIN DOWNES of the Boston Post has been engaged for a year as music critic of the New York Times.

WARREN H. GALBRAITH, of Lebanon, has been appointed to Trinity Episcopal Church of Fort Wayne, Ind.

RAY HASTINGS, known throughout America as a concert organist who attracts huge audiences, has recently been discovered to possess talent, and the prospects are that he will some day make good. One of the dear old ladies of his own congregation confided this to him during the Christmas season.

MERLE J. ISAAC, for the past four years organist of the Paramount Theater of Chicago, is now playing at the Wilson Theater, another of the Lubliner and Trinz houses.

FELIX LAMMOND, director of music section of the American Academy in Rome, has been given an honorary membership in the Academy of St. Cecilia, Rome.

ROLLO F. MAITLAND, distinguished theater organist of Philadelphia, has retired from theater work to devote himself entirely to church work and teaching.

JOHN J. MCCLELLAN who has served for 28 years of strenuous labor, in Salt Lake City as Tabernacle organist, recitalist, and teacher, is taking a year's rest, as a result of his nervous collapse some months ago while on a concert tour on the Coast. He is succeeded during the interval by Mr. Edward P. Kimball, formerly his assistant in the Tabernacle. The Mendelssohn Male Chorus, which Dr. McClellan founded and directed up to the present time, tendered him their token of high esteem in the form of a check presented at the holiday season. A most unusual testimonial to the popularity and character of Dr. McClellan is the testimonial concert to be tendered him not only by the City but to be participated in by the entire State—perhaps the first time such an unusual demonstration has ever been given to an organist by his own community. John Philip Sousa wrote a letter to the mayor of Salt Lake City suggesting and endorsing the idea when he heard of Dr. McClellan's illness.

J. B. FRANCIS McDOWELL of the Central Methodist Episcopal, Columbus, Ohio, has been introducing novel preludes and postludes, using improvisations on church hymns.

REED MILLER, for many years a prominent tenor soloist in church and concert work throughout America, died recently at his home in New York after a brief illness.

PADEREWSKI, according to authenticated report, enjoys a motion picture every evening when he is staying at his home in Paso Robles, Calif. Some people have iron constitutions.

JOSEPH POTHIER, celebrated authority on Gregorian melodies, died in Paris on Dec. 16.

ERNEST H. SHEPPARD, of East Orange, had the happy experience of having his officers come to him and enquire "if he had time" to prepare some half-hour preludial recitals "to induce more people to come to church."

POWELL WEAVER won a prize of \$75.00 in the Fifth Anthem Contest conducted by the Lorenz Publishing Co. The anthem that took the prize for Mr. Powell was "I Will Lift Up Mine Eyes."

LYNWOOD WILLIAMSON arranged a benefit Christmas Concert in the National Theater, Greens-

boro, N. C., where he is organist, with such great success that the affair is to be made annual. No admission was charged but an offering taken, the funds being distributed by two charity organizations. The audience sang three Christmas hymns and the rest of the program was entirely music, with one group of selections by the First Presbyterian quartet. Mr. Williamson was at the console throughout the program, playing with the orchestra.

AMONG RECITALISTS

GEORGE W. ANDREWS: Jan. 24, Los Angeles, University of Southern California.

ARTHUR H. ARNEKE: Dec. 23, Milwaukee, Wisc., Temple Emanuel-El.

LUCIEN E. BECKER: series of monthly organ recitals, Portland, Ore., Reed College Chapel.

FREDERICK CHUBB: recently gave his 155th organ recital at Christ Church, Vancouver.

CHARLES R. CRONHAM: series of Wednesday and Sunday recitals, Lake Placid Club, N. Y.

MARCEL DUPRE: while in Atlanta will give a recital at the residence of Mr. Howard Chandler at which the Georgia Chapter of the A.G.O. will be guests.

FREDERICK TRISTRAM EGENER: Dec. 6, Welland, Ont., Welland Ave. Methodist; Dec. 11, Holy Trinity.

LYNWOOD FARNAM: series of recitals on Mondays in Jan. and Feb., Church of the Holy Communion, New York.

HAROLD GLEASON: dedicating 4-m Austin, First Presbyterian, Batavia, N. Y.

RAY HASTINGS: Dec. 17, Los Angeles, Peoples Independent Church.

CLEO CARROL JOHNSTONE: Dec. 12, Los Angeles, St. Athanasius (pupil of Dr. Ray Hastings).

EDWIN ARTHUR KRAFT: Dec. 3, Cleveland, Ohio, Trinity Cathedral.

FREDERICK C. MAYER: Dec. 2, West Point, N. Y., Cadet Chapel.

CARL F. MUELLER: Dec. 9, Milwaukee, Wisc., Grand Ave. Congregational.

HUGH PORTER: Dec. 14, Marion Ind., First Methodist, dedicating 3-m Moller.

EDWIN STANLEY SEDER: Dec. 10, St. Paul, Minn., First Lutheran.

HENRY F. SEIBERT: Jan. 13, Wilmington, Del., du Pont residence; Jan. 29, Pottstown, Pa., Transfiguration Lutheran; Dec. 16, 23, Jan. 20, Skinner Studio, New York, N. Y., broadcasted.

FRANK VAN DUSEN: Dec. 14, La Grange, Ill., James Kidston Memorial Hall, first of series by visiting organists on new Skinner organ.

WALTER WILD: Jan. 6, Brooklyn, N. Y., Clinton Ave. Congregational.

CHORAL NOTES

GEORGE HENRY CLARK: Dec. 23, Oak Park, Ill., presented "The Messiah" at Grace Church.

CZECK: Jan Hus Church and Settlement House gave a concert at Aeolian Hall, N. Y. The program was made up of Czecko-Slovakian selections.

MRS. KATE ELIZABETH FOX of the Church of the Redeemer, Morristown, Pa., presented Gaul's "The Holy City," and Maunder's "Song of Thanksgiving."

FRANK R. HURLBUTT presented Dudley Buck's "The Coming of the King" on Christmas Sunday morning, and "Bethlehem," a pageant, on Christmas Eve.

IOWA COLLEGE FOR THE BLIND: Miss Anna May Sansom, organist and director, presented a

Christmas program on Dec. 20 with the assistance of violin, piano, and cornet. Among the selections were: "Lo, How a Rose E'er Blooming," Praetorius; "The Eve of Grace," Mathews; "While Shepherds Watch Their Flocks," Praetorius; "Austrian Polk Song," Dickinson; "There Came Three Kings," Crawford; "Dear Babe Divine," Dickinson; "Gesu Bambino," Yon; "All Hail the Virgin's Son," Dickinson.

WILLIAM H. JONES, organist and choirmaster of Christ Church, Raleigh, N. C., presented his fourth annual recital of Christmas music on Dec. 29.

LOS ANGELES ORATORIO SOCIETY: Dec. 23, Philharmonic Auditorium, presented Handel's "Messiah." The Society is composed of 200 voices conducted by Mr. John Smallman.

J. B. FRANCIS McDOWELL of the Central Methodist, Columbus, presented for a Christmas Pageant Smith's "Light of the World." Mr. McDowell secured a novel effect by having a group of trumpets play well known Christmas hymns from the tower as a prelude.

CARL F. MUELLER, director of music at the Grand Ave. Congregational, Milwaukee, presented a Carol service for Christmas; the house was packed and hundreds were turned away.

NEW YORK CITY: the second annual school glee club contest was held Feb. 2, at the Town Hall, with Richard Aldrich, J. M. Holfenstein, and Dr. Miles Farrow as judges.

EARL W. ROLLMAN, of the First Reformed church, Reading, Pa., presented Matthew's "The Story of Christmas" on Dec. 23.

HENRY F. SEIBERT, Holy Trinity Lutheran, New York, Sunday afternoon Christmas program: "Cantilene," Dubois; "Gesu Bambino," Yon; "Largo," Dvorak; "The Eve of Grace," Mathews; "Priore," Delmas; "Silent Night," Gruber.

TACOMA ORATORIO SOCIETY, conducted by J. W. Bixel will sing Bach's "St. John's Passion" this month.

WILLIAM T. TIMMINGS, St. Michael's Lutheran, Philadelphia, presented Handel's "Messiah" Dec. 16.

MISS PAULINE VOORHEES, First Church of Christ, New Haven, gave a presentation of Mendelssohn's "Elijah" with the assistance of a chorus and a quartet of soloists. Miss Voorhees also gave a Byrd Anniversary program.

WAYFARER CHORAL UNION has been organized in California, and bi-weekly rehearsals are being held at the University of Southern California's assembly hall, under the direction of Mr. Wm. Tyroler.

MISS IRENE BELDEN ZARING, St. Paul's Lutheran, Evanston, Ill., gave a concert Dec. 19, with the assistance of Miss Dorothy Bowen, soprano, and Mr. L. F. Kuntsman, baritone.

Frank Wright. Three Chapters were also represented by their deans: Penn. by Henry S. Fry, Baltimore by Miss Margaret Ingle, New England by Hermann Loud.

FONTAINEBLEU SCHOLARSHIP: The Council has referred to the Examination Committee the generous proposition of the Estey Organ Company to give a Scholarship Prize to the organist selected by the Guild—presumably the candidate receiving highest awards in the Examinations. The Estey Organ Company will pay, if the Guild selects the candidate, all tuition costs at the Fontainebleu summer school in Paris, all board and lodging, and all transportation and expenses to and from the nominee's home.

BUFFALO: Dec. 20, an organ and choral recital by Harry W. Stratton and the combined choirs of Lafayette Ave. and Trinity Churches. The features of the program were four chorales from "The Christmas Oratorio" by Bach.

GEORGIA: Dec. 4, the chapter presented Miss Lillian Grace Rogers in an organ recital. The chief selections on the program were:

Piece Heroique, Francke
Clair De Lune, Karg-Elert
Lohengrin Vorspiel, Wagner
Casse Noisette Suite, Tschaiakowski
Toccata, Widor

INDIANA: Dec. 16, a business meeting was held in Tabernacle Presbyterian Church and was followed by a recital by Mr. Paul Matthews:

Boellmann, Offertoire to Christmas
Handel, Pastoral Symphony (Messiah)
Yon, Christmas in Sicily
Dubois, March of the Magi Kings
Buck, The Holy Night
Martin, "The Great Day of the Lord"
Loof, "Of Thy Mystical Supper."

SOUTHERN CALIFORNIA: Dec. 6, the chapter presented three organists at a recital in Lincoln Ave. Methodist, Pasadena. Rev. Duncan S. Merwin played a group of American selections, and Percival John Green, and George A. Mortimer played a group of mixed numbers. Rev. Merwin played the following:

Macfarlane, America the Beautiful
Kinder, Meditation
Fryssinger, Canzonetta
Read, Offertory in F.

Jan. 7, the chapter and The Musicians' Club held their annual joint banquet.

TEXAS: Feb. 6, business meeting followed by a luncheon.

March 5, the chapter will give a recital at the Central Congregational Church. There will be five organists to make the recital a success: Mrs. Beasley, Miss Breg, Mrs. Dolan, Mrs. Price, and Miss Switzer.

American Guild of Organists

News and Notes

HEADQUARTERS served the annual New Year's luncheon to a gathering of 100 organists. The Guild now has members in every state in the union with the exception of four. The occasion was graced by the presence of 7 Past Wardens: Clifford Demarest, Gottfried Federlein, Walter Henry Hall, Warren R. Hedden, Sumner Salter, Huntington Woodman, and

SOCIETY OF THEATRE ORGANISTS

THE ANNUAL MEETING of the Society resulted in the election of new officers for the year:

Pres.—Frank Stewart Adams
Vice-Pres.—Walter Wild
Rec. Sec.—Miss A. Ruth Barrett
Cor. Sec.—J. Van Cleft Cooper
Treas.—Edward Napier
Trustees—Sigmund Krumgold, John D. M. Priest, Miss Florence Grant Chester, Herbert Seiler.

Chairman of Committees—Harold O. Smith, Walter Wild, Raymond Willever, Miss Vera Kitchner, George W. Needham, Dr. Mauro-Cottone.

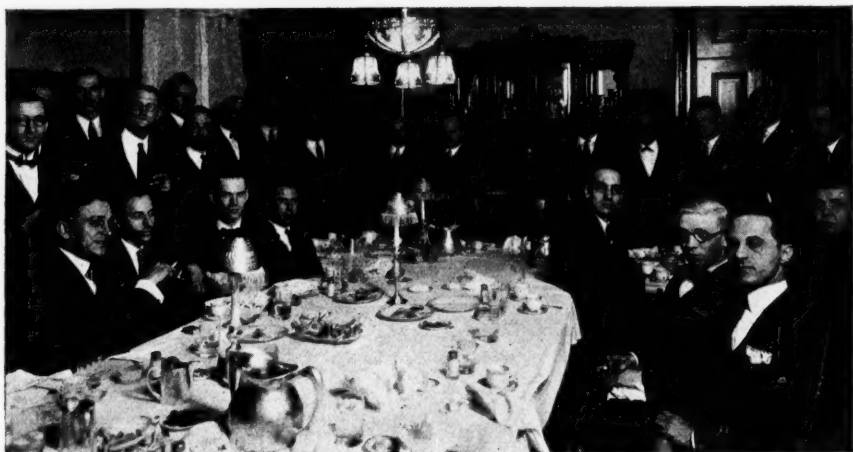
"Senator Richards, whose ideas on organ planning and construction have been set forth in former issues of **THE AMERICAN ORGANIST**, is a graceful and convincing speaker. The main topic of his address was the enrichment of straight organ specifications by judicious unification. The speaker advocated the unification of stops of the Gedeckt and Dulciana types, not only for the production of sub and super octaves, but for mutation ranks also, it being shown that a satisfactory seventeenth may be derived from

Mr. Wm. Shepherd spoke on cooperation and a better understanding between organists and managers. He urged that every member attend the meetings of Local 77 so that conditions could be better understood.

Motion was made by Mr. Wm. E. B. Murphy, that, Mr. Luberoff (on account of his bestowing the use of his Studio as the Pfoto's meeting place) be elected a permanent Paid-up-member, and also Editor of the Pfoto. Motion was seconded and passed without question.

The following is a brief History of the Pfoto:

Some time prior to Jan. 5th, 1923, Mr. Paul C.



PHILADELPHIA FRATERNITY OF THEATER ORGANISTS

A group of members and guests at the Philadelphia residence of Mr. and Mrs. L. Luberoff. Standing to the left of the table, from left to right: Chas. L. Bowen, Howard Lippert (almost hidden), Kenneth A. Hallet, John A. Queen, Chas. R. Paxton, Miles B. Olson, Daniel H. McPoyle, Leonard W. MacClain, J. Howard Wiley, Firmin Swinnen. Sitting at the left of the table John F. Crist, Horace C. Hustler, Parry R. Casselberry, Samuel C. Adams. Standing to the right of the table, from left to right: Wm. C. Shepherd, Wm. E. B. Murphy, Louis Jacobson, Thos. L. Wittrock, Paul C. Bailey. Sitting at the right of the table: Wm. F. Weber, Everett W. Bannister, Chas. F. Minster, Leonard Friendly.

a flat celeste rank. Senator Richards condemned the unification of diapasons and heavy flutes, which practise he considers responsible for the unmusical results obtained from most unit instruments.

"At the conclusion of his address the speaker was given a rising vote of thanks. Light refreshments and a social hour followed."

ASSOCIATIONS

ILLINOIS MUSIC TEACHERS' ASSOCIATION held its 35th convention in Chicago on Dec. 26, 27, 28, 29. Osbourne McConathy was re-elected president.

M.T.N.A.: Dec. 26-29, the Association held its convention at Pittsburgh, Pa.

NATIONAL CONCERT MANAGERS' ASSOCIATION: Dec. 17-19, the Association held its mid-year meeting in New York.

WASHINGTON HEIGHTS MUSICAL CLUB: Feb. 5, a special concert for the benefit of the MacDowell Colony.

PFOTO

AT THE meeting of Dec. 1st in the Luberoff Studio held at midnight there were 27 members and guests present. Luncheon was served at 12:50 a. m. and the meeting called to order at 1:00.

Bailey tried to get a few organists together to form some kind of an organization—but in vain were his efforts.

On this date I suggested to Mr. Bailey that we get together and form a society and push it through, no matter what efforts it would take to put it over; Mr. Bailey was doubtful, yet hopeful.

So, we got together, and as Mr. Bailey's time was limited, I offered to handle all the correspondence, get out circulars, and help to get a few good organists at a meeting and start the ball rolling.

The following organists were picked by Mr. Bailey and me:

Paul C. Bailey
Wm. E. B. Murphy
Thomas L. Wittrock
Chas. F. Minster
Joseph Gowen
Howard G. Reeves
Larry Fisher
Louis Jacobson
Kenneth A. Hallett

The above nine gave Mr. Bailey and me their word that they would help us put it over.

At our first meeting Mr. Bailey was elected tempor-

ary President, Mr. Whittrock, temporary Vice President and Sergeant at Arms, and Mr. Wm. E. B. Murphy temporary Secretary and Treasurer.

At meeting Feb. 17th-23 the following Officers were nominated and elected:

Mr. Paul C. Bailey, President

Mr. Thomas L. Whittrock, Vice President and Sergeant at Arms

Wm. E. B. Murphy, Secretary and Treasurer.

The object of the Ffoto is to further a better understanding with the exhibitor and manager. No prices are mentioned in the By-Laws—let each member get what he is worth. We don't want an organization that wants to fight, we want to have an organization for peace—to give concerts, to let the exhibitor and public hear what kind of music they are getting—in fact to get closer relationship with all concerned.

At the meeting held Dec. 8th, there were 46 members and guests present at the Luberoff Studio, and nine of the members made more or less brief addresses. Entertainment was supplied by Mr. R. H. Cross.

Jan. 7th a luncheon was held in Cafe Forest. Various business matters were transacted: plans were laid to assist members to find employment when needed; By-Laws were ordered printed; it was arranged that when concerts are to be given in a theater the organist there is to be Chairman of the Program Committee and is to appoint his own committee; four organists were proposed for membership; and the following officers elected:

President: Rollo F. Maitland

Vice-Pres.: Karl Bonawitz

Sec'y-Treas.: Wm. E. B. Murphy.

GENERAL NOTES

SAN FRANCISCO by proclamation of the mayor observed Jan. 4 as "Sousa Day," in honor of John Philip Sousa's first visit to that City with his band, 35 years ago.

JERSEY CITY theater managers have organized a "Liberal Sunday League" to provide the theaters with Sunday programs that are semi-religious. The idea is to sidestep the law banishing all amusements on Sunday. A collection plate will be passed instead of having a box-office charge.

SEATTLE: the Music and Art Foundation Fund, organized May 22, has been pushing a membership campaign over the top.

RODMAN WANAMAKER aided Leopold Stokowski to terminate his search for a practical method of tuning the Philadelphia orchestra by turning out of his organ shops a novel tuning instrument. This device contains a hand pump, reservoir, six latching pistons and one piston release. There are six free reeds on A, tuned to 435, 436, 437, 438, 439, 440.

LEO P. MANZETTI, Mus. Doc., gave a lecture on the Characteristics of Church Music, at the College of the Sacred Heart, New York, Jan. 30.

EUGENE GIGOUT, organist of St. Augustine, Paris, presented a program of the works of Saint-Saens, Dec. 16.

MUSICIANS UNION will endeavor to pass a rule at the next convention that will increase the scale of musicians playing over the radio so that it will be compatible with the number of people being entertained.

KIMBALL CO.: Jan. 8, Chicago, a number of organists were invited to attend the Stratford Theater and examine the new Kimball at the close of the regular show. A supper was given after the inspection.

COLUMBIA GRAPHOPHONE CO. has filed schedules in bankruptcy, listing liabilities of \$23,910,405 and assets of \$18,667,931.

AMUSEMENTS in the United States netted \$846,804,654. in the last year; \$93,592,807. of this amount was spent in New York alone.

EPISCOPAL ACTORS' GUILD has been formed to support the Actors' Church Alliance. Its headquarters will be the Little Church Around the Corner, New York.

FAMOUS PLAYERS-LASKY announces that after deducting all tax charges their profits for the nine months ending Sept. 29 are \$3,121,300. This means that with three months to complete the year the Famous Players' showed larger profits than ever before in their history.

TENTH RECREATIONAL CONGRESS met in Springfield, Ill., and 20 American songs were selected by the song leaders as American folk songs. Among those chosen were "There's a Long, Long Trail," and "Mother Machree";—I wonder why.

HENGEL music publishing house of Paris, has offered a prize of 100,000. francs for an opera of at least four acts, that has not been previously performed or published. Three-quarters of the prize is to be awarded for the music and the other quarter for the libretto.

PAUL WHITEMAN, leader of one of the finest dance orchestras in America, is to give a concert at Aeolian Hall, N. Y., on Feb. 12, at which he will present a program of purely American music. Various American composers are to contribute compositions. This concert is to be given with a desire to settle the question of the status of jazz as American music.

COPYRIGHT protection in Canada for American composers, authors, and publishers, is finally secured through proclamation of the President. The technic by which royalties etc. are to be managed is not quite clear at present, but it is said to be by the process of seals which Canadian retailers will have to affix to American copyrighted works, the seals to be purchased from copyright holders through the Canadian government.

\$50,000. has been distributed recently by the Society of Composers, Authors, and Publishers—the amount granted each composer under S.C.A.P. membership being determined by their rating.

THE ST. CECILIA festival was celebrated Dec. 18th in St. Eustache, Paris, with Widor in the seat of honor with his organ and choral music. Joseph Bonnet presided at the gallery console.

REV. SABINE BARING-GOULD, author of the poem "Onward Christian Soldiers" to which Sullivan gave the stirring tune so popular with the Capitol Orchestra in New York, thus turning poem into hymn, died recently in England, at the age of 89. The poem was written in 1865 when its author was curate of Harbury Bridge School. A festival had been planned for Whitsuntide and, unable to find anything suitable, Mr. Baring-Gould wrote this poem for the procession; it became instantly popular but the bishop objected to "With the cross of Jesus going on before," so the author substituted for the last few words, "left behind the door," at least so the story goes. This frivolity cost him his position but he was promptly supplied with a better one by friends of larger intellects. (The reader can take this with a grain of salt, or with two grains; or with none.)

IN SCOTLAND when the good church folk do not relish the idea of building a church for themselves they have an ancient law that allows them to tax

everybody in the land and get their church that way. According to press reports of Jan. 14th they tried recently in the suburb of Cathcart—and raised a rumpus.

10,000 poor children were guests of Mr. Hugo Riesenfeld at the Rivoli through the special holiday performances.

CZECHOSLOVAK Section of the International Society for Contemporary Music will hold an International Music Festival May 31st to June 2nd in Prague in connection with the Smetana centenary. The first festival of the Society was held last year in Salzburg.

PLUGGING by radio may be considered a sport, or it may not. At any rate the publishers of popular music are depending upon it to persuade the gentle public to turn certain sheets of paper, upon which have been imprinted black dots, into millions for its owners—which the public obligingly does now and then. What's the difference between an ordinary song and a best-seller? The one publisher is more successful than all the others in his advertising and publicity—and the public is ever gullible. It's rather uncomfortable to be reminded that we cannot sit in a theater and hear what the musicians think we ought to hear but must listen instead to what some publishers are paying somebody to play at us; and it's more uncomfortable to think that the same thing is now being flung at us by radio.

THE CLAVILUX, described and reviewed for readers of THE AMERICAN ORGANIST some years ago, has at last made its debut on the concert stage—though it was a concert of color and not tone.

"THE LITERATURE OF THE ORGAN" is the title of a 12-page booklet by the Rev. John Henry Burn, B.D., of Whatfield, England; Mr. Burn has been especially kind to American organ publications.

ORGAN is 2000 years old according to a New Orleans lecturer, who tells of a terra cotta instrument "with pipes and pedals" discovered in some unearthly place. Let's see, when was the pedal clavier first applied? Sure, 2000 years ago. Lovely.

DISCHARGE an unruly singer? A New York organist did so, and the critter brought suit to recover her salary to the end of her "contract"—even threatened to sing in court. She called the other girls of the choir a bunch of cats. Don't discharge them. Hit them over the head with a ton of bricks.

A COMMUNITY RECITAL was given Dec. 10th in Reading, Pa., at which the five organists taking part were all pupils of Mr. Henry F. Seibert, who, until he was called to the most important Lutheran Church in New York some years ago, dominated the musical horizon of Reading. The players were: Mr. Carroll W. Hartline, and the Misses Rhea E. Drexel, Miriam Baker Hompe, Minnie J. Keller, and Marguerite A. Scheifele.

COIN-CONTROLLED pianos in public places have been ruled by the Treasury Department to be subject to the 5% manufacturer's tax. They tried to evade it because the machines did not really sell any material commodity, but the Treasury saw it otherwise.

NEW YORK SYMPHONY scheduled for presentation North and West, a symphony by Mr. Howard H. Hanson, a Fellow of the American Academy in Rome—which is good news of the right sort.

PHILADELPHIA THEATERS, 39 of them, that rebelled against the performance fee granted to publishers fought for their rights in court and lost; they were ordered to pay the American Society of Com-

posers, Authors, and Publishers sufficient "damages." Organists render their managers liable to fine if they use popular music or any other that is controlled by this Society, unless they or their managers have first paid the fee for the "right" to play the music.

HUGO RIESENFELD staged his usual Christmas Week entertainment in the Rivoli, New York, for the benefit of the poor children of the City. This treat has become the habit with Mr. Riesenfeld, who makes this most enjoyable gift to the children also at Easter and during the summer season.

INTERNATIONAL FARM CONGRESS proclaims a Declaration of Principles, among which is: "Basing right of any business practise to exist upon service it renders society." An idea here?

CARUSO ROYALTIES total more than \$500,000.00 from the Victor Company for 1921 and 1922. Lemme see...how many fugues did Caruso record for the Victor! And how many "worthless" ditties!

THE RIESENFELD THEATERS in New York announces a series of excerpts from opera, with the vocal selections in English. Atta boy. What's the use of bluffing a foreign language here anyway?

DECA-DISC is the latest model of the phonograph. It was invented by a buddy who was disturbed greatly during the war by having to rewind and reset the phonograph after every number. The new machine takes any ten records you like and plays them through, one after the other; if that isn't enough, just sit still, it will go back and play the whole ten all over again, and yet again if you like. And it takes any standard phonograph disc records. It is being manufactured and marketed in Waynesboro, Penna. Models are supplied for restaurant and public use, coin operated, and for private residence use.

NATIONAL COUNCIL OF CONGREGATIONAL CHURCHES in session in Springfield, Mass., adopted unanimously a resolution in favor of attending good plays as an antidote to bad ones.

MUSIC NEWS. Chicago, celebrated its fifteenth anniversary in November. This live weekly was first published Nov. 6, 1908.

GUILMANT ORGAN SCHOOL Alumni Association, New York, held a reunion Nov. 26th in the First Presbyterian Church when Dr. Carl, founder and president of the G.O.S. gave a talk on his travels in the Near East and Egypt.

BUXTEHUDE is to be famous at last. His complete organ works are to be published under the supervision of Dr. W. Gurliitt, of the University of Freiburg.

OLIVER DITSON CO. issued an attractive folder on Ideal Music Books for Holiday Gifts.

GROVE'S DICTIONARY is being revised for a new edition under the editorship of Mr. H. C. Colles of London.

ELLISON-WHITE CONSERVATORY announces that it will give a scholarship, good for one major subject and all necessary collateral work, to the honor graduate from the music department of Gooding College, Idaho.

ERNEST AUSTIN, composer of the most stupendous organ work yet published, the great Pilgrims Progress Suite, proposes to publish on subscription a violin-piano sonata, and asks for subscribers. It might be a good idea for composers to thus manage the publication of their own works, if they cannot find a suitable publisher.

TICKET SPECULATORS in New York cannot charge more than 50c in excess of the stated price on tickets according to decision of the courts. And they

are required to pay \$100. for a license. Wouldn't it be nice if people were so anxious to come to church and organ recitals that speculators would find it profitable?

FAIRS, according to the music editor of The Billboard, New York, spent \$577,798.00 for music last year. Wisconsin, Illinois, Iowa, Texas, New York, Ohio, and California lead the list.

CIVIC CLUB of Allegheny County, Penna., makes its report for the year. It was organized some years ago by the musicians of Pittsburgh for the purpose of trying to improve the quality of music heard from municipal bands, etc. One of the first acts was to reduce the number of bands and eliminate the poorest players. At one time Pittsburgh had 19 bands employed, which is in keeping with union policies to urge the employment of all the men possible. The Club supervises the expenditure of city funds for music, without interference from political influences. During 1923 one band of 30 men gave 37 concerts and two other bands of 16 men each gave 26 concerts. The Club sends a representative to every concert, whose duty it is to report on every possible item concerned with the music, its rendition, and its effect on the audience. The board of trade sends a "good order" squad to each concert to maintain order and discipline disorderly children.

A CIRCULATING LIBRARY has been gaining a little notoriety for a group of enthusiastic and progressive organists and choirmasters who do not quite realize what their proposed library will do to their own best interests. Theater organists and concert organists would not dare undertake such a library because the fundamental economic injury of such an affair is so pronounced as to be recognized by the copyright law that stipulates not merely that a performer buy his own music but demands that he pay the publisher for the privilege of playing it in public. Publishers of church music do not make this severe demand upon churches and church musicians—because churches and church musicians in the main have recognized the rights of the publisher and played fair with him; they have paid the very small price set upon published compositions whenever they wanted the privilege of presenting them in public, and the publishers have asked no more. But if circulating libraries come into being so that a set of thirty copies of an anthem is purchased once and used by a dozen churches, the publisher gets just exactly one-twelfth of the value he has created, and the composer gets just one-twelfth of his just share. . . . and it takes no genius to figure out what happens to both publisher and composer when circulating libraries are considered fair means and receive the patronage of men and women who ordinarily could not be brought to patronize unfair business practices at no matter what personal gain to themselves. Let's be fair with our publishers; let's be grateful for the money they invest to produce the works our composers write, that we may in turn have the wherewithal to make music for our congregations and earn our salaries, and let us see to it that they receive a fair and just return for every publication of theirs we deem good enough to present to our congregations.—T.S.B.

M. P. MOLLER ENTERTAINS

MR. M. P. MOLLER gave his 300 employees their annual entertainment and dinner at the Hotel Dagmar, Hagerstown. In his talk to his friends and co-workers, Mr. Moller reminded them that they had built 270 organs during the past year and that some of them had brought peculiar satisfaction both to

them and to him—one church purchased a Moller after sending representatives virtually all over the country; the Eastman School purchased three Mollers after already having ten Mollers and organs of other builders as well. Mr. Moller built all with his own hands his first instrument when he was 19 years old. Since then he has built 3,898 organs and placed them all the way from Vancouver to Key West. As a tribute to the local esteem in which the Moller product is held, he reminded his employees and guests that there is only one organ in Hagerstown that is not a Moller; the Moller plant has been in Hagerstown since 1881. One of the addresses of the evening was made by the pastor of the church which Mr. Moller attends, Dr. J. E. Harms; in the course of his remarks he referred to Mr. Moller as an "organ builder, automobile builder, apartment house builder, and Sunday School builder" Mr. A. H. Sherman, head of the pipe-making department of the factory, described to Mr. Moller's guests the process by which tone is secured from organ pipes. Mr. E. P. Shulenberger reminded his hearers that the Moller Factory is building one-sixth of all the organs built in America today. Of the 300 employees, 250 are in the factory, 10 are in the office, and the remainder are traveling representatives, selling, erecting, etc.

VIERNE IN ENGLAND

M. LOUIS VIERNE was at last persuaded to visit England, giving a series of recitals in London and other places during January, including Trinity College, Westminster Cathedral, York Minster, Leeds Parish Church, Manchester Town Hall, St. Anne's Catholic Church in Liverpool, and Renfield Street Church in Glasgow.

M. Vierne has recently published a book on the Organ Works of Bach, and is at the present time engaged in writing a treatise on organ playing, so that the total blindness that has finally descended upon him after much severe illness is not interfering greatly with his creative work; though it is not generally appreciated that he is so active in literary as well as music composition—readers will, however, recall the articles from his pen that were written for them in the pages of THE AMERICAN ORGANIST, and also the biographical sketch that appeared some years ago in these pages, to which they can refer for a full account of his work.

When the position of gallery organist became vacant in Notre Dame in 1900 there were nine candidates who were examined as follows:

- Improvising on a theme;
- Improvising a fugue on a given theme;
- Playing two works from memory, chosen by the jury from classic repertoire;
- Playing one of five works named by the applicant;
- Accompanying and playing "musical observations" on the Psalms.

The jury was unanimous in awarding the post to M. Vierne. The Institute of France has twice awarded him the Prix Tremont.

And now for America. Who will be the first to bring this prince of organists to our shores?

PEACE ON EARTH!

THE PLAN that has won the Bok prize of \$100,000, and is being circulated by an appointed committee with the view of polling the widest possible popular vote on it, has been announced, though the authorship is at the present withheld. A summary of the plan is:

1. Enter a permanent court of international justice.

2. Cooperate with the League of Nations, but without full membership at present, with the following reservations:

- a. The Monroe Doctrine to be insisted upon;
- b. Persuasion by moral force and not compulsion by military or economic power;
- c. Abandoning the Versailles Treaty;
- d. Open the League to all nations, to be accepted by vote;
- e. Develop international law.

The first impressions may not be worth much, but it seems to me that \$100,000. could be spent to infinitely better purposes. Would not every school-boy in America outline this same plan, though perhaps without the niceties and elegance of English? Though there was a time when the League was the paramount salvation of the world, America's idle prattle while Rome burned has gone so far that there is little left of the League that is worth saving. And a new international court will be worth about as much when some other Hohenzollern is trying to wreck the world as the old one was. How much moral appreciation is there in Europe today? And how many centuries will be required to make moral persuasion worth a half-penny among nations and politicians in Europe? The only persuasion that Italy, Greece, Russia, Germany, Austria (perhaps we should except Austria), and Turkey will ever appreciate is the persuasion of a big gun and an army of American and British soldiers, and the sooner we come to this Rooseveltian realization of it, the better for the world and us. If Mr. Bok or any other sufficiently wealthy and honestly purposed individual—any man who imputes any but the finest of motives to Mr. Bok simply does not know the man—were to offer billions for a peace plan in Europe, no better results would be secured, for there is no possible peace plan for Europe today. The combined armies and navies of Britain and America and France could and would insure peace without any hurt whatever to local conditions anywhere—but not one of these decently spirited nations is willing to spend their money to police Europe, and why should we? In the Creator's own long, slow process of evolution, Europe will come to the top and wipe off the scum of low civilization with which it is for the most part cursed today—and until that far-distant day we might as well be content to get along as best we can, keeping a good stout club by our side should we ever have need of it, and keeping well-oiled and constantly in use every engine of kindness and cooperation known to the ever so much higher state of evolution with which the Anglo Saxon world has been blessed. And I hope no reader will be foolish enough to attempt to apply this generalization to personalities, for it will not hold when thus misinterpreted.—T.S.B.

OBITUARY

THE 1923 obituary list of Musical Opinion, London, is worth reproducing so far as its organists are concerned and we quote it herewith.

- W. E. Bambridge, Marlborough, Jan. 20
 Rev. H. Bewerunge, Maynooth, Dec.
 Edward Bunnett, Norwich, Jan. 5
 David Clegg, Blackpool, Oct. 31
 Myles B. Foster, London, Dec. 18 (1922)
 Louis Ganne, Paris, July 14
 W. Monk Gould, Portsmouth, April 7
 Arthur G. Hill, London, June 16
 Oliver King, London, Aug. 23
 Henri Messerer, Marseilles, Sept.
 Arthur W. Moss, Reading, Oct.

A. H. Wheeldon, Hereford, Oct. 28

C. F. Adby Williams, Lymington, Feb. 27

CHARLES HEINROTH of Carnegie Institute completed the 2029th recital in the Institute series with the close of last season. His program book for the season shows the following summary:

- 2029 Recitals to date
 451 Played by Frederic Archer
 170 By Edwin H. Lemare
 195 By Guest Recitalists
 1212 By Mr. Heinroth
 77 Recitals this season
 170 Composers represented
 23 "Americans"
 473 Compositions
 60 By "Americans"
 24 Bach
 20 Wagner
 17 Mendelssohn
 14 Beethoven and Guilmant, each
 12 Tchaikowsky
 11 Chopin, Foster, Handel
 9 Dethier, Dubois
 8 Debussy, Dvorak, Grieg
 7 Hollins, Saint-Saens, Schubert
 6 Faulkes, Franck, Weber, Widor
 5 Bizet, MacDowell, Mozart, Schumann, Yon

Dr. Heinroth's programs are masterfully annotated and the annual book of collected programs is of great value to the student, as also to the professional. Recitals are given regularly on Saturday evenings and Sunday afternoons. During Lent Dr. Heinroth gave a series of six Lecture Recitals:

- "What Appeals to Me in Music"
 "Cesar Franck"
 "The Science of Music"
 "Robert Schumann"
 "Animals in Music"
 "The Passion Play of Oberammergau"

The fifth of these lectures was illustrated by the following program:

- The Cuckoo. The Bee. Lemare
 The Swan Saint-Saens
 The Eagle MacDowell
 Papillons Grieg
 Forest Murmurs Wagner

The first of the lectures was illustrated by the following:

- "Old Black Joe" Foster
 Adagio (String Quartet) Mozart
 Dreams Wagner
 Minuet Lulli
 Finlandia Sibelius
 Allegro (Eroica Sym.) Beethoven
 Fugue a la Gigue Bach

MAGAZINE NOTES

CHIMES query has drawn two lists of organ music in which the Chimes can be used to advantage; we planned to produce them in this issue, but changed the plan at the last minute in order to make the presentation more complete several months later. Other suggestions are desired; please send your list, even if only one or two compositions come to mind. It will cost you two cents; it may be the means of very great help to some other organist.

COMPLIMENTARY remarks on the part of our subscribers when renewing their subscriptions or writing on other topics, are always welcome and read with pleasure, even if over-worked "editors and such like" dare not give themselves the pleasure of penning a note of personal acknowledgment.

F.A.G.O.! MUS. DOC.! No matter what your degree, won't you write it on a post card and advise us of it so that we may use your proper title when addressing mail to you!

MORE! MORE! MORE! The unions are still at the same little game of using the force they possess to get more money for themselves. They tacked on \$3. a week more beginning Dec. 15th for the pressmen in printing plants.

LIBRARY subscriptions are still growing. Apparently our subscribers agree with our contention that it is to the advantage of professional organists to have their profession represented as creditably as possible on the reading tables of the public libraries. There is a special rate offered subscribers for this.

"MINISTER OF MUSIC" is the title some churches give their organists—we have a new name among our professionals in our advertising pages who carries that title. It is a good step in the right direction, and usually leads to the front page of the calendar where organist and preacher are both mentioned. Get yours there too.

ADVERTISING RATES, according to the practise of 129 class publications, should be higher than ours are! Shall we raise them? No, why should we? We are not trying to get rich, only to make the finest magazine in the world for organists. And organists in general have recognized our success so lavishly with subscriptions that our rate should be doubled and then some—but it's going to stay right where it is for a while at least.

SEND US YOUR RECITAL PROGRAMS! But for the love of mike send them on time; sending them a month late does not reflect very much system in your way of conducting the professional business of the organist. As soon as you get your programs from your printer, send copies at once that same day to the press.

ERROR: We used Mr. Gerhard T. Alexis' name in; correctly on page 676 of our last November issue. Please excuse it, and remember only his correct name—we shall endeavor to be more careful in the future.

EXCHANGE POSITIONS! Send your data and your requirements. A note in our Readers Wants column some months ago brought to light three prominent organists in various cities who desire to trade positions because they see the advantage of being new brooms in some other localities instead of going to sleep in their own.

DO A FAVOR! Sure, we'll do almost any favor possible for our readers. One recently wrote a hurried request to buy some music or something and have it sent him at once; but he did not give full enough data and we could only wire that there was nothing we could do.

A COMPOSER actually thanked us for our review of one of his works. No, we did not drop dead; we noted the new information given us by the composer at the same time, namely, that Sir George Martin, the famous British composer of big church anthems, thought well enough of the work under consideration that he wrote its composer he would be glad to have it dedicated to him. (Look it up for yourself.)

CALENDAR SUGGESTIONS for church organists and others were discontinued temporarily. Some readers were offended because the former writer of that department did not leave his conscience out of his work in dealing with the church; he persisted in arguing for more honesty in the church service and less pretense, less doctrine and more common sense.

In response to various appeals the department will be resumed as soon as it can be managed again.

MORE SUBSCRIBERS! We're hungry for more. Lately they have been coming so fast that our surplus editions have vanished like snow before a July sun. But it's a grand and glorious feeling, so those of our readers who have contributed to the avalanche may keep it humming; we like it. Send in a subscription for every pupil you have and put every library in America on the organist's map.

WALTER E. HARTLEY is so much like our Associate Editor that you could mix the two of them up in a cradle and not be able to tell one from the other. At the present writing he is worrying about a long lonely trip across the continent from New York to Claremont, Calif., there to resume the labors he dropped when Pomona College and his church granted him a season's leave of absence. In the past six months he has had more musical noises poured down his ears than I ever thought any living man could tolerate and yet remain alive. He is cheerful in spite of it all. While in New York he was appointed Guest Critic for the season—to cover everything from a peanut whistle to the harbor fog horn. More of his reports will appear in subsequent issues, now that we have at last made a start at them in the present number.

WALTER B. KENNEDY is organist of the First Presbyterian of Oakland, Calif. His present article is a masterly portrayal of the "foolishness of preaching," as Paul originally said. Paul went ahead and preached his head off just the same. The church today is breaking forth into violent spasms that are going to lead, as sure as Christ lived and taught, to a saner realization and more honest preaching of Christianity than the world has ever before seen. This dead age of theological rumblings that have benefited the world not at all and burdened the propagation of plain Christian living needlessly, is making its last theological stand now, and the stand-patters are slowly but surely dying out before the refiner's fire of honest thought in the pulpit. Mr. Kennedy's subject is purely the service—the thing the church tries to sell to the public. The Service Beautiful will be realized the sooner for the work of the honest men who prefer to let God and not the church direct their conscience and their speech in the pulpit; and we in the choir loft can help mightily.

ARTHUR L. MANCHESTER is both an organist and a voice teacher it would be more correct to put the voice teacher first because that is Mr. Manchester's chief interest in life. His book, Twelve Lessons in the Fundamentals of Voice Production, published by Ditson, is a work of incalculable value to organists and choirmasters; the greatest defect of modern church music is bad singing, which cannot be remedied until choirmasters know more about the technic of tone production. Mr. Manchester's series is one of the American Organist's prize works, one that has been in preparation with greatest care and considerable pride. If choirmasters all over the country will put into practise Mr. Manchester's directions, choral work will improve with rapid strides, and salaries go up a peg now and then. Miss Vosseller's series of a year ago dealt with the child voice; Mr. Manchester's deals with the adult voice; the two together are master works upon which the reader can place absolute reliance.

CHARLES O'HAYER is the business representative of the Los Angeles Organists Club. True, it is largely for theater organists, and Mr. O'Hayer is a

theater organist, though his aims may be ultimately the concert platform or the church. He deals in his present sketch with things in general in the theater. And he knows some of the troubles of the theater organist because in his official capacity with the Club he must straighten out so many tangles in the fair city of Los Angeles.

PRIZES AND COMPETITIONS

AMERICAN ACADEMY IN ROME offers a Prize to Rome, for unmarried American men, \$2,000, annually for three years; applications filed before March 1st, orchestral composition and string quartet submitted before April 1st. Address: Secretary, American Academy in Rome, 101 Park Ave., New York, N. Y.

Application must give reference as to character, education, personality, and artistic ability. Compositions submitted may be for orchestra, or for orchestral combination; and for string quartet, or small ensemble; piano fugue or sonata will be accepted. Manuscripts must not bear the composer's name, but a pseudonym. Only a thoroughly trained musician will be considered for the award. He will be given \$1,000. a year, an additional maximum of \$1,000. yearly for traveling expenses, a studio and residence at the Academy, with opportunity for visiting leading music centres of Europe. The prize is known as the Frederic A. Juilliard Fellowship. The successful candidates third-year work in the Academy includes the composition of an oratorio, or a choral symphony, or an opera.

SAN ANTONIO MUSICAL CLUB offers Texas composers three first prizes of \$100. each for piano, voice, and string compositions separately, and two seconds of \$50. each for piano, and voice, separately; compositions submitted before April 1st. Address: Mrs. J. W. Hoyt, 321 West Craig Place, San Antonio, Texas.

READERS' WANTS

UNDER this heading THE AMERICAN ORGANIST hereafter stands ready to insert condensed statements of any strictly professional items of importance to any of its readers, on any subject whatsoever, without charge. All replies to these items should be addressed by number thus: R. W. No. 1, The American Organist, 467 City Hall Station, New York, N. Y. Readers are invited to make free use of the column for their own benefit.

1. Organist of some years experience desires a church position in the Metropolitan district; salary \$500.

2. Columbia student in New York for study would like a church position.

3. Theater organist desires information concerning "original organ novelties" with slides—where to purchase or have made, etc.

4. Chimes? Reader wants to know the name and publisher of any organ pieces in which the Chimes can be used with good effect. (List will be published if sent direct to the Editor instead of to No. 4.)

5. Lady organist, competent to take the best position anywhere, spends the greater part of the season in New York and desires substituting, accompanying, etc.

6. College head in New York for a season of enjoyment, but would be delighted to have opportunity to substitute in church work.

7. Organist in the East is dissatisfied with his position because of certain peculiarities of the situation that have nothing to do with musical conditions; for this reason he desires a change of lo-

cation and will be grateful to any who may be able to assist him to other fields.

8. Theater organist in the East desires a change of location; experienced player, theater musician of high quality.

9. Canadian church organist desires a position in the States, preferably New York. Salary \$1,500.

10. Young man from Canada desires position in California or the West; salary \$1,500.

11. Baritone of good range and experience in church work desires a position in or near New York.

12. Boston organist of established clientele desires a complete change for no other reason than that he feels it unwise as well as uninteresting to remain in the same position indefinitely.

13. New York organist, experienced church, synagogue, and theater, desires substituting or regular work for Sunday evenings.

14. New York organist would like a position as organist, not including choir training, in a smaller city, preferably of about 25,000 population or less. Will locate anywhere. Salary \$1,000.

15. Chicago Organist with excellent position wishes to change to an entirely new locality, if favorable opportunity affords. Only highest class of position considered.

16. Ohio organist with income of about \$5000. from church and teaching is desirous of changing location if he can do so without a sacrifice.

17. English organist in New York would like the privilege of practising on a fairly good instrument at moderate fee.

HELP QUICKLY: The Happiness Candy Stores are conducting a voting contest—the winner gets a house and lot, free! The prize is worth going after. If you have any Happiness Candy coupons that you will vote for the interests of a brother organist, communicate at once with A.M.G., 104 East 22nd St., New York. He will return your coupons after voting them and your premium value is not damaged in the least. T.A.O. vouches for Mr. A.M.G. Be a sport and help quickly. Send him your coupons at once, or write him for instructions.—T.S.B.

UNCLASSIFIED

CYRIL JENKINS' "Lux Benigna" has been such a success that the publishers, J. Fischer & Bro., have produced another work of the same caliber by Mr. Jenkins, "There is a Green Hill Far Away," for the lenten season. The "Lux Benigna" was performed by the St. Bartholomew choirs under Mr. David McK. Williams on the occasion of the recent public service in that church under the auspices of the Guild.

THE HEIDELBERG PRESS has issued a 16-page booklet that has special interest by reason of its news comments and photos. Somebody in the Heidelberg Press had a good idea when he originated the persistent "—Discriminate—" that is used constantly through the booklet; the idea keeps on hammering on every page, and—well, if the readers do not discriminate and, as the Heidelberg Press wants them to, buy Heidelberg Press publications, it will surprise both the Heidelberg Press and THE AMERICAN ORGANIST. Another feature that pleasantly surprises the American Organist is the little list of 11 magazines with the advice "subscribe to a good magazine" and the ever-present Discriminate; THE AMERICAN ORGANIST is present therein with its address. That's cooperation with a bang.

THE DITSON Novelty List for January contains 32 pages of interesting matter on new music, with program notes, biographical sketches, etc. to make

the music more interesting. There are eight new organ works presented, including the interesting *Matin Song* of William C. Steere. 53,000 copies of George B. Nevin's "Five Sacred Duets" have been sold to date.

FISCHER EDITION NEWS of the latest issue contains biographical sketches and lengthy program notes on some of the new music presented. In addition there is a list of concert artists who use Fischer Editions, the list including the pieces each artist is using. Among new organ works presented are two suites by Ferrata and Barrington.

LYNWOOD WILLIAMSON, concert organist, of the National Theater, Greensboro, N. C., has completed arrangements with his manager for bill-board advertising on an intensive scale. The professional organist has something to sell just as every business man, and the fact that it is his own services which he must sell sometimes beclouds the issue and makes the musician afraid to attempt a good business-like furtherance of his own interests. If the organ and organist are to become popular they will achieve it only by a full use of the ordinary means of commerce as used by all other legitimate businesses today. Mr. Williamson's bill-board presentation is emphatic and concentrated, and it reaches the direct community he is in need of reaching. A photograph of the bill-board will be presented in this or a later issue.

AVON FRANKLIN ADAMS, managing proprietor of the Wolfsohn Musical Bureau, director of the tours of many noted musicians, died at his home in New York, at the age of 61.

SIGFRIED WAGNER sailed Jan. 16th for America, to conduct various orchestral concerts as guest conductor.

GIUSEPPE GALLIGNANI, director of Milan Conservatory, committed suicide Dec. 14th by leaping from the fourth floor balcony of a new apartment he had recently leased. It is said that the cause of his despondency was his coming retirement because of age rulings at the Conservatory.

SETH BINGHAM for the opening of the new Casavant organ in Madison Avenue Presbyterian Church, New York, presented a series of guest recitalists during January, with programs chronologically by Messrs. H. B. Jepson of Yale, C. H. Doersam, Lynnwood Farnam, and Walter C. Gale; Mr. Bingham played the fifth program. The organ is a 4 manual of 80 stops.

PALMER CHRISTIAN gave his first recital in his new capacity as organist of the University of Michigan on Jan. 9th; the University presented Mr. Christian in recital also on Jan. 16th, 17th, and 18th, in Big Rapids, Grand Rapids, and Muskegon. A large class of students has been assembled for Mr. Christian, many of them coming from a distance to join his classes.

GEORGE W. ANDREWS of Oberlin Conservatory gave a recital Jan. 24th in the University of Southern California, while on his return journey after a prolonged vacation in Honolulu.

MACDOWELL SOCIETY of Chicago held its annual meeting Dec. 18th in the residence of Mr. Albert Oschner; the meeting was given the form of a reception to Mrs. MacDowell instead of being merely a dinner as is customary. A program of works by members of the MacDowell Colony furnished the entertainment.

AT the Annual Contest for artist organ pupils of the American Conservatory, held at Kimball Hall on January 16th, Mr. Louis Nespo, pupil of Mr. Frank

Van Dusen, was awarded first place. This gives to Mr. Nespo a place on the program of the mid-year Annual Concert of the American Conservatory to be given at Orchestral Hall on Feb. 6th by artist pupils of the Conservatory and Symphony Orchestra. Mr. Van Dusen gave a recital in the 14th Scientist Church, Chicago, Jan. 25th, using a program of Widor, Grieg, Dubois, Kreisler, and Macfarlane.

PRINTER'S INK—SUBJECTIVE

NOTE: Matter reprinted under this caption must have something definite to say about detailed points in the technic or art of organ playing; clippings from newspapers are solicited, but the senders of such items must indicate the date, the name of the paper, and if possible also the authorship of the report. Merely complimentary remarks about a player will be discarded; the remarks must carry some constructive message.

JOHN BLAND, choirmaster of Calvary Church, New York, is a musician of "taste and intelligence," says the New York Sun, and "his choir sings with good tone quality, good balance, and excellence in phrasing and enunciation." The Times says "The Choir is uncommonly well trained and sings with great elasticity and precision . . . and with a quality that is excellent."

HARRY E. COOPER'S playing, says one press clipping, gives "not the slightest suggestion of harshness such as most organists find it difficult to eliminate from their operation of the instrument." "His phrases were finely wrought," says another.

GUSTAV F. DOHRING had a talk with an intending organ purchaser before it was too late, and the result was that he installed a Hillgreen-Lane organ and the purchaser wrote: "I am glad I was fortunate enough to have to talk with you before I fell, like so many other theater owners in buying a unit." If you have any prospects in this part of the country, send them to hear our organ. We will do all in our power to help you and the firm in placing more real good organs in this locality."

CLARENCE EDDY, according to Mr. Albert Cotsworth in Music News, opened the new Hall organ in Buena Memorial Church, Chicago, and "filled his place with that surest sort of finish, polish, feeling, and mastery which are rightly expected from one who has set his own standards, maintained them, and goes on living them."

LYNNWOOD FARNAM, according to the New York Times of May 6, 1923, is "the last word in organ playing." The Oberlin Review, Nov. 1921, says, "There is perhaps no organist of today who manages his instrument with such almost uncanny ease and quietness, even at moments of greatest stress and brilliancy."

FRANKLIN GLYNN, according to the late Sir George Martin, ranks "amongst the first six organists in the country. I never remember to have heard a more artistic and finished performance." The Sydney Post writer says, "I never have heard more life and color in an organ program."

EDWIN ARTHUR KRAFT'S playing, according to the Duluth Herald, "shows an orchestral virtuosity quite unparalleled." San Jose finds that his "clean cut, vigorous character gives a virility that is too seldom heard among organists."

WILLIAM RILEY SMITH has an "extraordinary memory," according to a San Jose report, and "has assurance and poise sufficient for a dozen players." "There is a crispness and accuracy about his playing that is very exhilarating."